

Winsley Shurges.

No 1.



*Examples of*  
FURNITURE &  
DECORATION  
*by* GILLOWS



N<sup>o</sup>. 608

*This Book is the property of  
MESSRS. GILLOW, 406 to  
414 Oxford Street, London,  
W., and should be returned  
to them after inspection.*



From the collections of Sydney Living Museums / Historic Houses Trust of NSW



DESIGN FOR DINING ROOM (ELIZABETHAN PERIOD) IN COUNTRY HOUSE

*Examples of*  
FURNITURE &  
DECORATION

BY

GILLOWS

*Established 1695*

WITH WHOM ARE INCORPORATED THOS. BONTOR & CO., AND  
COLLINSON & LOCK, (WARING AND GILLOW, LIMITED.)

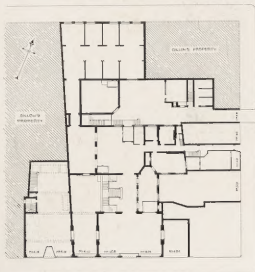


406 to 414 Oxford Street, London, W.  
*Within two minutes of the Wallace Collection*  
And at LANCASTER, PARIS & JOHANNESBURG

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GROUND FLOOR PLAN OF  
MESSRS GILLOWS PREMISES

SOMERSET STREET



OXFORD STREET

Scale of Feet

406-414,  
OXFORD STREET,  
W.



## INTRODUCTION



THIS publication is issued in response to many applications for an illustrated catalogue which have been received from customers residing in the country and abroad.

Those who have visited our galleries at Nos. 406 to 414, Oxford Street, will at once understand that our stock cannot be fully dealt with in a work of this description; it is therefore requested that the examples shown may not be considered as forming a comprehensive catalogue, but rather as indicating the character of the furniture and decorative objects

which we produce. By far the greater part of our best decorative work has been undertaken for private patrons and cannot, therefore, be used herein. It will be seen, however, from the following pages, that we have received permission to reproduce one or two examples.

Visitors to our establishment for the first time are almost invariably surprised, not only at its extent (some idea of which may be gained from the ground plan shown on the opposite page), but at the great diversity of the objects that are contained therein. We extract the



ENTRANCE  
HALL.

following from an article that appeared in *The Ladies' Field* of March 7th, 1903: this may be taken as an example of the appreciation which has been often expressed by competent critics as to the value of the collection from an instructive point of view.

"It may at first be thought rather curious to say that Gillows' Showrooms are more instructive to those interested in the decorative art than the great Museums—the adjacent Wallace Collection, for instance—but it must be remembered that, while the Museums almost entirely satisfy themselves with collecting authentic pieces, Gillows' collection has been brought together with the view of representing, by a complete and comprehensive stock, whatever deserves, through its purity of design and beauty of form and colour, to be perpetuated. Although the Museums, therefore, have specimens of great individual beauty, their collections are more or less disjointed, while Gillows' rooms contain a range of subjects literally illustrating the history of decoration through almost every period worthy of notice, and this with a sincerity and regard for detail which everywhere evidences the influence of the connoisseur and the expert craftsman."



HALL AND  
STAIRCASE

It will be of interest to those whose incomes are limited, to know that nearly every section has its inexpensive examples; these are good in form and style, and of the same sound construction as the more important pieces in the galleries. A great deal of thought



and time have been expended in designing and producing simple furniture of good style and possessing character and refinement; the result has been much appreciated by the cultured public, who have found it possible to furnish their homes with charming effect without passing the limit imposed by economy.

Our galleries have recently been largely extended, and contain many new features, amongst which are included reproductions of some of the most famous examples of Elizabethan and Jacobean rooms, taken from old English country mansions. The additions include a suite of rooms illustrating how a flat or a medium-sized

house may be decorated and furnished at a moderate cost. Attention is also respectfully directed to the new Carpet Showrooms at 412 and 414, Oxford Street, which are more fully dealt with in the carpet section of this catalogue.

The accompanying picture is an illustration of our fine Studio, with its splendid collection of models; it also contains one of the most comprehensive and valuable libraries, dealing with decorative art, in existence. Some of the most successful designers have studied and worked here, and the results are to be found in many notable



MORNING  
ROOM,  
AT GILLOWS.



STUDIO.

English homes, as well as in public buildings and residences abroad. It is here that every decorative scheme receives the most careful consideration, not only from the artistic point of view, but as regards utility, and general fitness and suitability to the surroundings. Expression is given to ideas indicated by our customers, and drawings are prepared from which the effect of any proposed scheme may be judged.

We believe that we may rely on our reputation (which has been built up during a period of more than two centuries) to be a sufficient

guarantee as to the quality of our work. Those methods of construction and the careful choice of materials that have identified our past endeavours, are rigidly adhered to, and the illustrations shown on pages 62 and 67 are interesting because they show how successfully the severest tests have been withstood by the furniture produced at our Lancaster factory. This factory has been kept well abreast of the times, and is splendidly equipped with machinery of the most modern type; but while we take advantage of any improved mechanical device that will enable us to work economically and without sacrifice in other directions, no machine can supply that care and solicitude which has always been manifested by our men.

In comparing our prices with those of other Firms, it is only fair that consideration should be

LANCASTER  
FACTORY.



HALL WITH  
INGLENOK.

given to soundness of construction and honesty of workmanship and materials, and to that general perfection and excellence is great to be sure, but is the result of skilled craftsmanship. It will be found, however, that our large resources and well-organised factories in London and Lancaster, with their numerous skilled workmen, have enabled us to secure large quantities of goods from our factories of high quality at reasonable prices.



Although we think we may justly be proud of the two-century reputation of our House, it is not only on account of our past history that we claim consideration, but also because we are a highly organised present-day commercial house, keeping abreast of every movement of decorative art and employing the best designers of the day.

We are pleased at any time to have an opportunity of demonstrating that we can offer at reasonable prices all the advantages of design with best construction and materials. In this connection it is interesting to point to the fact that, when entering into close competition for large works, we have met with a great measure of success, and we beg to draw attention to three of the extensive contracts we have recently carried out—viz. the North British Railway Co.'s Hotel at Edinburgh, 1902; the Midland Railway Co.'s Hotel, Manchester, 1903; and the Savoy Hotel Extension, London, 1903-4; under this category may also be included work of the highest possible order, entrusted to us by many of the leading City Companies. Our success in these instances is a most ample proof of our capacity to carry out work of good quality at the lowest commercial prices.

Many of our most important private contracts are obtained under the keenest competition, and recent works carried out for Royalty and other important Patrons at home and abroad

bear testimony to our pre-eminence in our three principal departments—viz. Building, Decoration, and Furnishing

Skilled representatives attend any part of the country free of charge to give advice as to furniture and decoration, and to prepare schemes and estimates dealing with the special requirements of each case. Arrangements may also be made for appointments on the Continent, where our representatives are often travelling

In order to obtain a well-balanced scheme, it is recommended that an indication should be given of the amount it is desired to spend. It will then be our aim to prepare estimates which do not exceed that amount, and we find that this method gives general satisfaction and obviates expenditure in excess of that anticipated

We think that this introduction would not be complete without a reference to our allied businesses. Besides Messrs. Bontor & Sons, the carpet manufacturers and importers, late of Bond Street, we acquired in 1897 the business of Messrs. Collinson & Lock. Our amalgamation with Messrs. S. J. Waring & Sons has had the effect which was anticipated, making our resources and command of those markets from which our materials are drawn unrivalled. The two Houses, however, are carried on quite independently, and the same personal attention which has always marked our dealings is at the service of our Customers.



DINING ROOM  
c. 1890  
SY. LON. 10

1904

## *Special Notice*

ALL Goods in our Showrooms are marked in plain figures, but in order to avoid reprinting this catalogue, should fluctuations in the price of labour or material occur, it has been decided to issue a separate list of prices. This will be sent on application, by return of post

Most of the furniture shown in the following pages can be made in different sizes and in different woods with equally good effect. Quotations will be sent by return if notice be given of any variation that may be desired

All goods are delivered free within a radius of twenty miles, and for long distances they are placed free on rail at any London station

Our prices are computed on a net cash basis, and in no case can discount be allowed. In building or decoration contracts, 80 per cent. of the value of the work must be paid as it proceeds

A separate catalogue is issued of panelling and parquet flooring; also a bedding price list

*An Index will be found at the end of this book.*

## ESTATE OFFICE



WE take this opportunity of drawing attention to our Estate Agency and Surveying Offices. This branch of the business affords exceptional facilities for acquiring or disposing of properties, both by reason of its central position and on account of our extensive *clientèle*.

The department includes two principal sections, viz Town and Country. In the latter exhaustive printed registers are published periodically, and comprise:—

- (1) Estates and Houses to be Sold or Let Unfurnished
- (2) Furnished Mansions with or without Shootings.

With regard to Town Houses, special care is exercised in negotiating the disposal or purchase of large Mansions in Mayfair, Belgravia, Hyde Park, and other favourite districts, and we are happy to forward extracts from our books, upon receipt of particulars as to requirements.

We are exclusively appointed Agents for many of the choicest available properties to be let or sold both in Town and Country, and those seeking Residences would do well to apply to us as personal attention is given to every individual applicant, and all possible care taken to assist in the selection of suitable places.

Sales by Auction of Town and Country Houses, and Estates, Furniture, and Works of Art are held by us periodically, when property may be offered upon moderate inclusive terms.

The utmost care and attention is given to the conduct of surveys, negotiations of mortgages, and to the making of valuations for probate, and other purposes.

## THE ENTRANCE HALL, DINING ROOM, LIBRARY, ETC.



I have much pleasure in submitting a few illustrations of Entrance Halls, Dining Rooms, Libraries, etc. Examples of the furniture suitable to these rooms will, in most instances, also be found in the first part of the book.

It is not desirable, however, to group all the furniture under various rooms, because some pieces can be made to serve many purposes, other headings have been adopted, therefore, and it is recommended that reference be made to the Index at the end of the book.

It would be impossible to give any general advice on the furnishing of these rooms, but we shall be pleased to prepare designs and submit estimates on receipt of plans, or to send a representative to discuss furniture and decorations

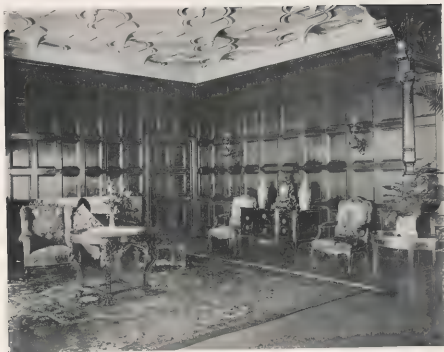
GILLOWS' *Entrance Halls*



ENTRANCE HALL OF ROYAL PAVILION, PARIS EXHIBITION, 1902. THIS ROOM, WITH OTHERS EXECUTED BY US FOR THE COMMISSIONERS, HAS BEEN RE-ERECTED IN OUR GALLERIES, 406, OXFORD STREET  
*Second Paris Exhibition, 1906, Double Grand Prix.*



GILLOWS' *Entrance Halls*



ENTRANCE HALL IN A KINGS CROSS HOUSE, 1890, BY A. GILLOWS

GILLOWS' *Entrance Halls*



HALL AND STAIRCASE IN OAK (SEVENTEENTH CENTURY), A FINE EXAMPLE OF DECORATIVE WOODWORK.

GILLOWS' *Entrance Halls*



ENTRANCE HALL OF HOUSE IN MAYFAIR FURNISHED AND DECORATED BY GILLOWS

GILLOWS' *Hall Furniture*



P 4614. An antique Gothic carved Oak CREDENCE (French).



P 4615. An antique Flemish ARMOIRE, with carvings.  
A good specimen of this period.

GILLOWS' *Hall Furniture*



Q 432. A Queen Anne Mahogany CHEST OF DRAWERS,  
on Stand.



P 4592 — An Antique Oak HANGING PRESS of the Queen Anne  
period, with bands of Rosewood.

GILLOWS' *Hall Furniture*

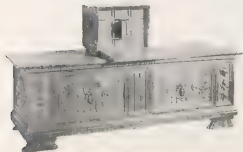


P 3724.—An Eighteenth-century *COMMODE* of Italian Walnut and cross-banded with Walnut, on richly carved cabrole legs.

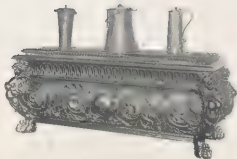


P 1722.—An Eighteenth-century *COFFEE* of Pollard Oak, with borders of Coromandel, ornamented with gilt Brass mounts, on carved scroll feet.

GILLOWS' *Hall Furniture*



Q 151. An Antique CHEST of the Italian Renaissance period



P 3401.—An Antique Italian COFFER of the Fifteenth Century



P 1169.—Antique CHEST, finely carved; style, François I.



P 2791.—An Antique CHEST, style, François I.

A REPRODUCTION OF THE FAMOUS LONG  
GALLERY AT KNOLE, SEVENOAKS.



THIS notable apartment was chosen for reproduction by the Commissioners of the English Section of the Paris Exhibition, and the work entrusted to us. The room has since been re-erected in our Galleries at 406 to 414, Oxford Street, W., and should be seen by all visitors to London who are interested in Interior Decoration. The chimney-piece in various marbles is a particularly fine specimen of the period of which Knole is typical, and the ceiling is a beautiful example of modelled plaster work. There is a finely panelled and modelled oak dado with rich figured velvet hangings above, which have been faithfully reproduced from an old example.



GILLOWS' *Dining Rooms, etc.*



A VIEW OF THE LONG GALLERY AT KNOLL

11

#### JACOBÆAN DINING ROOM



THIS is a good example of English domestic work in oak, with a black and yellow inlay introduced. The carving is in low relief, and peculiarly characteristic of the period. The ceiling is in plaster, with enriched ribs of a bold design of fruit, etc. The hangings cannot be seen from the opposite illustration, but are of rich embroidered silk and of a colour in harmony with the woodwork.

This room is one of a series designed by us, and may be seen in our Showrooms, Nos. 406 to 414, Oxford Street, W.

GILLOWS' *Dining Rooms*



JACOBÆAN DINING ROOM

GILLOWS' *Dining Rooms*



PANELLED DINING ROOM IN OAK IN A LONDON MANSION, DESIGNED AND EXECUTED BY GILLOWS

GILLOWS' *Dining Rooms*



A DESIGN FOR AN ELIZABETHAN DINING HALL IN COUNTRY MANSION, BY GILLOWS

GILLOWS' *Dining Rooms*



SYDNEY LIVING MUSEUM: DINING ROOM, 1850s, with a tablecloth and chairs by GilloWS.

GILLOWS' *Dining Rooms*



A SMALL DINING ROOM WITH CASE, TABLE AND CHINA, IN THE GILLOWS STYLE

GILLOWS' *Sideboards*



P 4398—A 6-FT 6-IN. MAHOGANY INLAIN SIDEBOARD IN THE SHERATON STYLE, WITH SHAPED FRONT AND BRASS RAIL AT BACK. FITTED WITH DRAWERS AND CUPBOARDS



GILLOWS' *Sideboards*



P 4504.—A 6-FT MAHOGANY SIDBOARD, WITH FINELY MASKED WOOD IN THE PANELS. FITTED WITH THREE DRAWERS  
CELLARETTE, AND LUPBOARD WITH SHELLS

GILLOWS' *Sideboards*

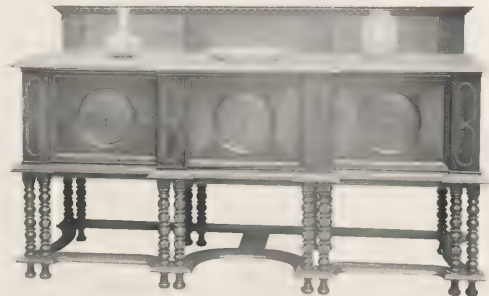


PLATE 1. A GILLOWS' SIDEBOARD IN OAK, 1850. NINETEENTH CENTURY, INLAID WITH BOX AND EBONY. FITTED WITH  
THREE DRAWERS.

GILLOWS' *Sideboards*



P 4503.—A 7-FT. SIDEBOARD IN MAHOGANY, WITH SPECIALLY SELECTED INLAYS, MAHOGANY WOOD IN PANELS, AND BURLY CARVED CLAW FEET. FITTED WITH THREE DRAWERS IN REFRIG., AND WITH SHELVES AND CELLAR-FIT IN PEDESTALS.

GILLOWS' *Sideboards*



P 4213 -A 7-FT PÉDESTAL SIDEBOARD, FINELY CARVED IN SPANISH MAHOGANY FITTED WITH CELLARETTE, AND TRAYS AND DRAWERS FOR PLATE

GILLOWS' *Sideboards*



P 6470.—A 7-FT SIDEBOARD IN THE ADAMS STYLE, FINELY CARVED IN SPANISH MAHOGANY, WITH BRASS RAIL AT BACK. THE FRONT IS FITTED WITH A DRAWER. ALSO A SARCOPHAGUS-SHAPED WINE COOLER *BY GILLOWS*

GILLOWS' *Sideboards*



F 3854.—A 7-FT. SATINWOOD SIDEBOARD, INLAID WITH KINGWOOD BANDS, ETC., WITH FINELY CHASED SILVERED HANDLES  
FITTED WITH THREE DRAWERS, AND CUPBOARD CONTAINING TRAYS AND CELLARETTE. THIS IS A VERY CHOICE  
EXAMPLE OF THE SHERATON STYLE.

GILLOWS' *Sideboards*



F 3852.—A 7-FT. SIDEBOARD IN MAHOGANY, INLAID WITH SATINWOOD, PEAR-TREE, TULIPWOOD, ETC., IN THE ADAMS STYLE WITH OVULO ENDS AND BRASS RAIL AT BACK. FITTED WITH DRAWERS AND CELLARETTE.

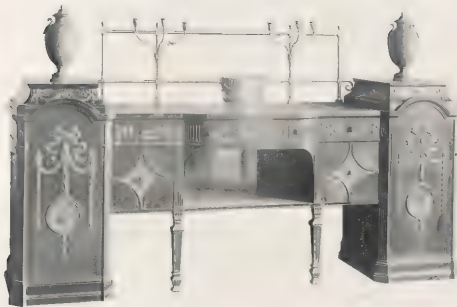
GILLOWS' *Sideboards*



P 4257.—A 7 FT. 9-IN. SIDEBOARD OF THE GEORGIAN PERIOD, RICHL CARVED IN SPANISH MAHOGANY, WITH ANTIQUP REPOUSÉ BRASS BACK, FITTED WITH DRAWER IN FRIEZE



GILLOWS' *Sideboards*



P.4531.—AN 8-FT SIDEBOARD IN THE ADAMS STYLE, FINELY CARVED IN SPANISH MAHOGANY. THE CENTRE IS FITTED WITH DRAWERS AND CELLARETTE, AND THE PEDESTALS WITH TRAYS AND SHELVES

GILLOWS' *Sideboards*



P 3751.—A 6-FT. OAK SIDEBOARD, CARVED IN THE STYLE OF FRANÇOIS I. THIS PIECE  
IS FITTED WITH THREE DRAWERS, WALLS UNDERNEATH ARE DOORS, THE CENTRAL  
CONTAINING TRAYS AND THOSE ON EACH SIDE, SHELVES

GILLOWS' *Sideboards*



FIG.—A 7-FT. SIDEROBOARD IN FUMED OAK, WITH INLAIN PANELS OF MARQUETRY ON  
 LEONY GROUNDS. FITTED WITH CUPBOARDS AND MIRROR IN UPPER PART, THREE  
 DRAWERS IN FRIEZE, AND CUPBOARDS AND DRAWERS UNDER SAME. THIS IS A FINE  
 RENDERING OF JACOBSEAN WORK, THE DETAILS HAVING BEEN CAREFULLY SELECTED  
 FROM THE BEST EXAMPLES.

GILLOWS' *Sideboards*



FIG. 92. A 6 FT 3 IN CARVED ITALIAN WALNUT SIDEBOARD, IN THE STYLE OF THE RENAISSANCE, FITTED WITH TWO DRAWERS, AND TWO CUPBOARDS ENCLOSED BY FOUR DOORS WITH CARVED PANELS. ORNAMENTAL SILVERED HANDLES AND HINGES.

GILLOWS' *Sideboards*



P 338a.—A 7 FT. 6-IN. SIDEBOARD IN ITALIAN WALNUT, FITTED WITH DRAWERS. THIS IS AN  
EXCELLENT EXAMPLE OF CARVING IN THE STYLE OF THE ITALIAN RENAISSANCE

GILLOWS' *Dinner Wagons*



P 5500.—A 5-ft. SIDE-TABLE in Spanish Mahogany, with panels of fine figured wood; fitted with two drawers and two cupboards, with trays and cellarette.



P 3846.—A 4-ft. carved Oak SIDE-TABLE, in the style of François I., fitted with two drawers and cupboards.

GILLOWS' *Dinner Wagons*



P. 424 - A 4 ft carved, Mahogany SIDE TABLE, fitted with three drawers.



P. 426 - A 4 ft Oak SIDE TABLE, with borders of black and boxwood, in the style of William III., fitted with three drawers.

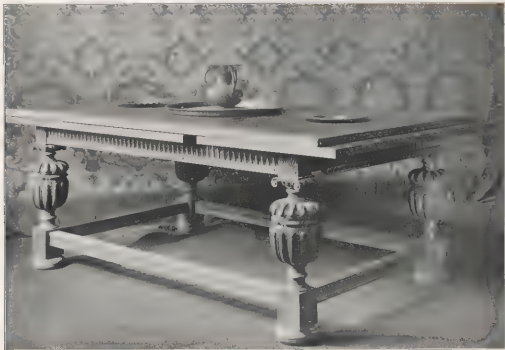
GILLOWS' *Carving Tables*



PLATE 1. A SET IN MAHOGANY AND MARQUETRY CARVING TABLE, EN SUITE WITH THE SIDEBOARD IN THE ADAMS STYLE  
 (DESCRIBED ON PAGE 35) FITTED WITH A LIFT-UP TOP (HIDE INSIDE WITH JOINT DRAWERS AND CUPBOARDS)  
 THIS IS ALSO MADE WITH A FIXED TOP, AND FORMS A VERY USEFUL AND ELEGANT SIDEBOARD FOR A SMALL ROOM



GILLOWS' *Dining Tables*



P 3844 A JACOBSEAN DINING TABLE IN FINE OAK, FINELY CARVED AND INLAID WITH EBONY AND BOXWOOD  
WIDTH, 4 FT.; LENGTH, 5 FT 6 IN., EXTENDING TO 11 FT

GILLOWS' *Dining Tables*



P 468.—An Oak inlaid DINING TABLE, on six turned, curved, and reeded legs.  
Width, 5 ft. ; length, 7 ft., extending to 18 ft.



P 4639.—A Jacobean DINING TABLE in fumed oak, inlaid with ebony and boxwood.  
Width, 3 ft. 6 in. ; length, 6 ft., extending to 10 ft.

# GILLOWS' Dining Tables



P 561.—Mahogany circular DINING TABLE, with carved and  
reved legs.  
Diameter, 4 ft. 9 in., extending to 12 ft.



P 562.—A carved Mahogany rectangular DINING TABLE.  
Diameter, 4 ft. 11 in. to 12 ft. 12 ft.



P 563.—A carved Mahogany extending DINING TABLE.  
Width, 4 ft. 6 in., length, 4 ft. 6 in.,  
extending to 10 ft.



P 564.—Mahogany DINING TABLE, with moulded and carved edge and rail,  
on four carved cabriole legs with claw and ball feet.  
Width, 5 ft.; length, 5 ft., extending to 10 ft.



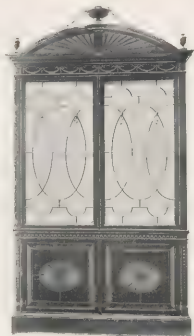
DESIGN FOR LIBRARY IN THE CLIPPENDALE STYLE

GILLOWS' *Library Furniture*

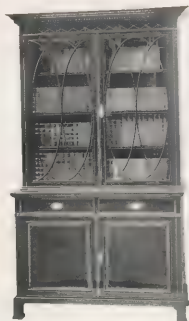


EXAMPLES OF EIGHTEENTH-CENTURY ENGLISH LIBRARY FURNITURE IN GILLOWS' SHOWROOMS

GILLOWS' Bookcases



P 3159.—An Adams BOOKCASE in Mahogany, inlaid with Sassafras, etc. Cupboard in lower part. Width, 4 ft.



P 4527.—A Sheraton BOOKCASE in Mahogany, inlaid. Cupboard in lower part, enclosed with doors having fine wood panels. Width, 4 ft.

GILLOWS' *Bookcases*



P 450t.—A Mahogany inlaid Sheraton BOOKCASE,  
with choice wood in panels of lower doors.  
Width, 4 ft.



P 447S.—Carved Oak BOOKCASE, of care-  
fully selected finely figured wood.  
Width, 4 ft. 3 in.

GILLOWS' *Bookcases*



P 4209. A Mahogany inlaid Sheraton BOOKCASE,  
fitted with drawers and cupboard.  
Width, 3 ft. 6 in.



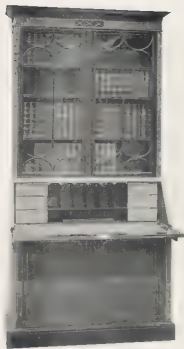
P 4209A.—An Oak bureau BOOKCASE.  
Width, 3 ft. 6 in.



GILLOWS' *Bookcases*

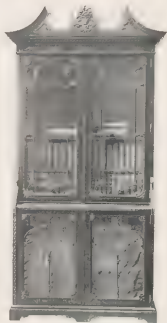


P 4131.—A Mahogany inlaid bureau  
BOOKCASE



P 4537.—A Mahogany inlaid bureau  
BOOKCASE

GILLOWS' *Bookcases*

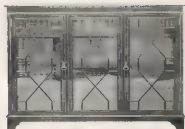


P 3870.—A Chippendale BOOKCASE delicately carved  
in Mahogany. Width, 3 ft. 9 in.



P 4366.—A Chippendale BOOKCASE carved in Mahogany.  
Width, 6 ft. 6 in.

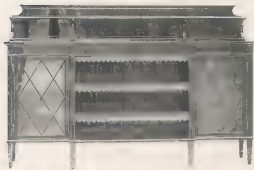
GILLOWS' *Bookcases*



P. 455.—A 4 ft. 9-in. tall New England style Bookcase.



P. 455.—A 5 ft. 6-in. wide New England Bookcase.



P. 455.—A 4 ft. 6-in. wide New England Bookcase with open shelves and side enclosed by glass doors.



P. 455.—A 4 ft. 6-in. wide New England Bookcase with open shelves.

GILLOWS' *Revolving Bookstands*



Fig. 12—Small Revolving  
Bookstand  
Height 1 ft.

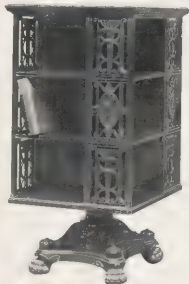


Fig. 13—Large Revolving Bookstand  
Height 4 ft. 6 in.



Fig. 14—Medium Revolving  
Bookstand  
Height 2 ft. 6 in.

GILLOWS' *Writing Tables*



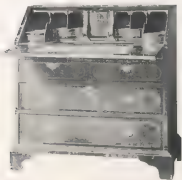
P 5778—A CHIPPENDALE WRITING TABLE IN CARVED SPANISH MAHOGANY. THE BACK IS FITTED WITH CUPBOARDS, HAVING CARVED AND SHAPED MOULDINGS TO DOORS; TOP LINED WITH MOROCCO.

GILLOWS' *Writing Tables*



P 5942 —DUTCH WRITING TABLE IN OAK, INLAID WITH BOX AND BLOOM. THE BACK IS FITTED WITH CUPBOARDS AND  
THE TOP LINED WITH LEATHER.

# GILLOWS' *Writing Tables*



P 4555—A 34.9 in. Queen Anne BUREAU in finely figured Walnut wood and inlaid. Antique



P 1551—A 48.9 in. curved Walnut pedestal WRITING TABLE, with cylinder fall enclosing small drawers, pigeon-holes, and writing slide

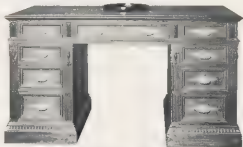


P 4556—Shelton shell-shaped pedestal WRITING TABLE in Mahogany, hand-painted Sassafras, top and bottom



P 4476—A 4 ft. 0 in. Mahogany pedestal WRITING TABLE with brass mouldings to front of drawers, panels, etc. and cast-iron casters

GILLOWS' *Writing Tables*



F 4657 —A 4-ft. 3-in. Mahogany WRITING TABLE, with



F 4658 —A 4-ft. 3-in. Mahogany WRITING TABLE, with



F 4657 —A 4-ft. 3-in. Mahogany WRITING TABLE, with  
Slatenwood in the Sheraton style.

50



F 3042 —A 4-ft. 3-in. Sheraton Pedestal WRITING TABLE, in Mahogany, solid  
with Slatenwood, and having a glass front.



# GILLOWS' *Writing Tables*



P 5008.—A Louis XV BUREAU in Tulipwood, with mounted wax ornaments.



P 4173. A Satinwood BUREAU, inlaid in the Sheraton style.



P 3827. A Mahogany WRITING TABLE, inlaid with satinwood in the Sheraton style.



Q 434.—An Empire BUREAU in Mahogany, inlaid in Gilt Ormolu.

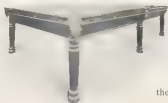


P 5002. A Satinwood TABLE, made from richly figured wood and inlaid.



P 4656.—A Sheraton WRITING TABLE of Mahogany, inlaid with Satinwood.

## THE BILLIARD ROOM



THE billiard table in its original form was the invention of Gillows, and for many years we had the monopoly of its manufacture.

In our old books there are many entries from 1770 onward relating to billiard tables, and we are able to give an illustration of a table which was manufactured by us in 1813.\*

The Table shown on the opposite page is a striking contrast to the above. It is one of a series which we have designed to suit the requirements of those who have found that their billiard room should be one of the most charming apartments in the house, but that the effect cannot be

harmonious unless the table is in character with its surroundings. We have made a careful study of the best means of treating the table in various styles, so as to ensure that, while the most scientific accuracy and soundness of construction are preserved, it may take its proper place as the chief decorative feature of the billiard room. Arrangements can be made to use the special fittings of any maker.

A few examples of billiard room interiors will be found in the following pages, and we should be pleased to submit designs and estimates on the receipt of plans and particulars of our customers' requirements. No room lends itself so well to a treatment in decorative woodwork, and owing to our large factories and stocks of well-seasoned woods, we are able to accept orders for work of the highest quality at competitive prices.

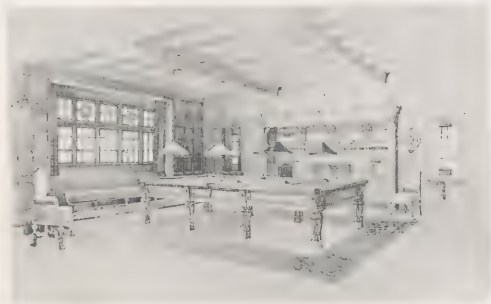
\* The table was illustrated and fully described in *Courtesy Light*, November 2<sup>nd</sup> 1892, as may be seen from a few Press Comments reprinted at the end of this book. A similar table made by us in 1814, has recently been sold by auction as the table over which (according to the well-known story) the hero Jack Myson jumped his horse for a wager.

GILLOWS' *Billiard Tables*



D 4187 A MAHOGANY BILLIARD TABLE IN THE CHEPPENDALE STYLE. THIS BEAUTIFUL TABLE HAS, IN APPEARANCE, THE RARE COMBINATION OF STRENGTH AND DELICATE GRACE

GILLOWS' *Billiard Rooms*



DESIGN FOR BILLIARD ROOM IN THE ELIZABETHAN STYLE, SUITABLE FOR COUNTRY HOUSE. PANELS AND LEAMS IN OAK,  
INLaid WITH KEROV AND BOX, CHIMNEY PIECE IN RED MANSFIELD STONE.

GILLOWS' *Billiard Rooms*



BILLIARD ROOM IN THE JACOBÆAN STYLE. THE PANELLING, CARVED PILASTERS AND BEAMS IN OAK; FRIEZE IN PLAIN LEATHER; AND STONE FIREPLACE.

GILLOWS' *Billiard Rooms*



DESIGN FOR PANELLED BILLIARD ROOM IN WAINSCOT OAK, WITH TAPESTRY FRIEZE (SEVENTEENTH CENTURY)

## CHAIRS AND SETTEES



CHAIR MANUFACTURED BY G. & J. CHIPPENDALE  
FOR THE LANCASTER CASTLE

WE have pleasure in drawing attention to the following examples chosen from the comprehensive range of models contained in our Showrooms.

This collection is the result of long experience, during which we have made reproductions from the best examples and also from working drawings, contained in our old records, of chairs manufactured to the designs of our late contemporaries—Chippendale, the Brothers Robert and James Adam, Sheraton and Hepplewhite. Quite recently we were called upon to make replicas of some chairs made by us in 1801; the exact particulars were found in our books, and we were able to supply the copies. The originals had stood a century's hard wear in the Grand Jury Room at Lancaster Castle, and were as sound as when first made.

Upholstered chairs and settees may be covered in any material, and the following illustrations only serve to indicate a few of the models. When a covering has been selected, we shall be pleased to give revised quotations if desired.

The most careful attention is paid to renovations of upholstery, draperies, etc. Repairs may be carried out in our factories, or trustworthy men can be sent to work to the Clients' directions.

GILLOWS' *Chairs*



P 4474.—A Chippendale CHAIR in Mahogany with finely carved back and legs, covered in figured Velvet



P 5085.—A Chippendale CHAIR in Mahogany with finely carved back and legs, covered in Morocco



GILLOWS' *Chairs*



P 5084. A Chippendale ELBOW CHAIR in Mahogany with finely carved back and legs, covered in striped Velvet.



P 5083.—A Chippendale ELBOW CHAIR in Mahogany with finely carved back and legs, covered in Genoa Velvet.

190

GILLOWS' Chairs



P 4487a



P 4487b



P 4488



P 4489



P 4486a



P 4486b



P 4486c



P 4486d

Examples of Chippendale Chairs in Mahogany with finely carved backs, covered in Morocco.

# GILLOWS' Chairs



P 45131-



P 45138.  
Carved Mahogany Sheraton Chairs, covered in Morocco



P 45151.



P 45150



P 44885. A carved Mahogany Chippendale chair covered in Morocco



P 44886. A carved Mahogany Chippendale chair covered in Morocco



P 44890. A carved Mahogany Chippendale chair covered in Morocco



P 44889. A carved Mahogany Chippendale chair covered in Morocco

GILLOWS' Chairs



1860. A. & M. GilloWS.  
English Country House.  
New York.



1860. A. & M. GilloWS.  
English Country House.  
New York.



1860. A. & M. GilloWS.  
English Country House.  
New York.



1860. A. & M. GilloWS.  
English Country House.  
New York.



1860. A. & M. GilloWS.  
English Country House.  
New York.



1860. A. & M. GilloWS.  
English Country House.  
New York.



1860. A. & M. GilloWS.  
English Country House.  
New York.



1860. A. & M. GilloWS.  
English Country House.  
New York.

# GILLOWS' Chairs



Q 456 A carved Oak Chair, with a high back and upholstered seat, sixteenth century



Q 457 A carved Oak Chair, with a high back and upholstered seat, sixteenth century



Q 458 A carved Italian Walnut Chair in the style of the Italian Renaissance, sixteenth century



Q 459 A carved Oak Chair, with a high back and upholstered seat, sixteenth century



Q 460 A carved Oak Chair, with a high back and upholstered seat, sixteenth century



P 1917 A carved Oak Chair, with a high back and upholstered seat, sixteenth century



P 1918 A carved Oak Chair, with a high back and upholstered seat, sixteenth century



Q 461 An Oak Chair covered in cloth, sixteenth century

# GILLOWS' Chairs



P 6413a—Oak Chair, covered in Morocco  
Seventeenth Century



P 6413b—Oak Chair, covered in Morocco  
Seventeenth Century



P 6413c—Oak Chair, covered in Morocco  
Seventeenth Century



P 6413d—Oak Chair, covered in Morocco  
Seventeenth Century



P 6408a—Carved Oak Chair, covered in Morocco  
Seventeenth Century



P 6408b—Walnut Chair, covered in rich Velvet, inlaid with gold brocade  
Sixteenth Century



P 6408c—Charles II. Chair in Oak, covered in Morocco  
Seventeenth Century



P 6408d—Carved Walnut Chair, covered in rich Velvet, inlaid with gold brocade, etc.  
William and Mary period

# GILLOWS' Chairs



F 6306A. Mahogany Armchair,  
covered in Morocco.



F 6407A. Carved Oak Armchair,  
covered in Morocco.



F 6407B. Mahogany Armchair,  
with wood seat.



F 6305A. Mahogany Armchair,  
covered in Morocco.



F 6306B. Mahogany Armchair, with seat  
and back covered in Morocco.



F 6308B. Mahogany Writing Chair,  
covered in Morocco.

GILLOWS' Chairs



P 3990A High-back CHAIR richly upholstered in Genoa Velvet.  
French Renaissance



P 4522C —High-back ARMCHAIR covered in rich Genoa Velvet.  
James II.



P 3990A.—High-back ARMCHAIR covered in Genoa Velvet.  
James II.



GILLOWS' Chairs



P 45228 High-back ARMCHAIR with  
wooden seat.  
French Renaissance.



P 1649 High-back CHAIR seat upholstered  
in rich Velvet.  
Period of William III.



P 45178 High-back ARMCHAIR with  
wooden seat  
French Renaissance

GILLOWS' *Easy Chairs*



P 3386.—An EASY CHAIR, covered in a rich Genoa Velvet, with carved legs and claw feet.



P 1717.—An EASY CHAIR, covered in a rich Tapestry copied from an old Venetian design, on carved legs and stretcher.

GILLOWS' *Easy Chairs*



P 1728.—An EASY CHAIR, covered in Jaspé Velvet, trimmed with braid and fringe, on cabriole legs and casters.



P 1661 An EASY CHAIR, covered in a rich Brocade.

GILLOWS' *Easy Chairs*



P 6018.—ELBOW CHAIR in Silk Velvet, richly trimmed.  
Tudor period.



P 5018.—ELBOW CHAIR in Silk Velvet, richly trimmed.  
Tudor period.

# GILLOWS' *Easy Chairs*



P 286. Wing EASY CHAIR, covered in Morocco.



P 3867. Queen Anne EASY CHAIR with cabriole legs, covered in Morocco.



P 3996.—Wing EASY CHAIR with carved legs, covered in Morocco.



P 4216 EASY CHAIR in Morocco.



P 3389. ARMCHAIR with carved arms and legs, covered in Morocco.



P 2581 Club EASY CHAIR, covered in Morocco.

GILLOWS' *Easy Chairs*



P 4208A The "Palanquin"



P 4208B - The "Devonshire"



P 4212 - The "Effingham"



P 4210 The "Baccarat"



P 4214 The "Rutland"



P 4211 The "Rutland"

A few examples of comfortable EASY CHAIRS

GILLOWS' *Easy Chairs*



Fig. 1



Fig. 2



Fig. 3



Fig. 4



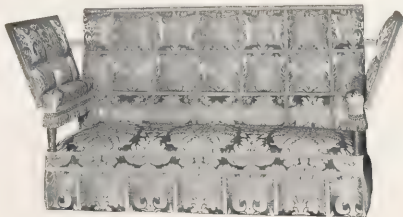
Fig. 5



Fig. 6

A few examples of comfortable EASY CHAIRS

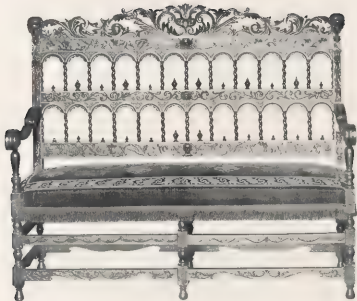
GILLOWS' *Settees, etc.*



P 4533 SOFA, COVERED IN A SILK DAMASK OF LOUIS XIV. DESIGN AND BRAIDED. REPRODUCED FROM A FINE  
OLD EXAMPLE AT KNOLE

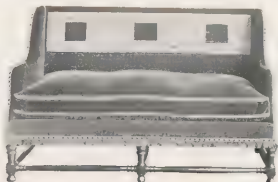


GILLOWS' *Settees, etc.*

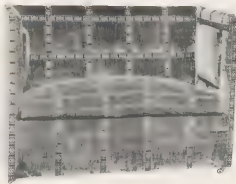


P 4520.—A CARVED WALNUT SETTEE IN ANTIQUE RED VELVET, EMBROIDERED IN GOLD

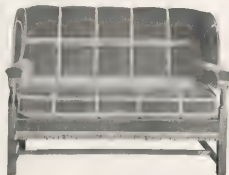
GILLOWS' *Settees, etc.*



P 688.—A Seven foot settee, with upholstered back, with ordered arabesque at back.  
A most artistic piece of furniture



P 578.—A Modern SOFA, with up ends and down cushion, upholstered in red  
Velvet, trimmed with rich fringe



P 750.—The "Knee" SOFA, in antique Velour, trimmed with Old Gold Lace  
and Fringe. A most artistic piece

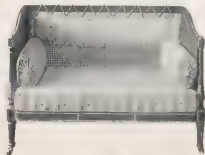
GILLOWS' *Settees, etc.*



Page 110. The "Antennae" SETTEE, with curved Mahogany frame, covered in silk.



Page 110. The "Cambridge" SETTEE, with curved Mahogany frame, covered in silk.

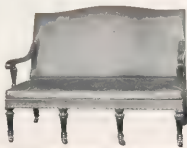


Page 110. The "Antennae" a very dainty settee with cane seat, back and sides, curved frame, partly gilded, tufted with loose bolsters and cushions.

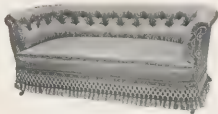
GILLOWS' *Settees, etc.*



Q 439. -A Queen Anne SETTEE in carved Mahogany, with seat covered in Silk Tapestry.



P 440. -A Settee with high back in Moroccan leather, Morocco.



P 439. -The "Wilton" SETTEE, covered in Brocade and velvet trimmed.



P 441. -The "Edinburgh" SETTEE, covered in Cottons.

GILLOWS' *Settees, etc.*



P 5047. -A SETTEE, 4 ft. long, covered in Silk.



P 5058. -A SETTEE, 4 ft. long, covered in Silk.



P 5047. -A square high-back SETTEE, 3 ft. 6 in. long, covered in Tapestry.

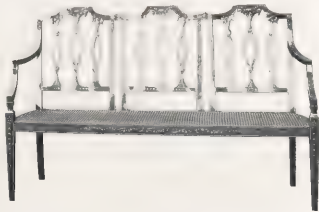


Q 445. -"Hogarth" SETTEE, covered in chamois velvet, with loose cushions, carved legs with claw feet.

GILLOWS' *Settees, etc.*



P 5176A.



P 5176B.

A SOFA and ARMCHAIR, *ex suite*, in Sassafras, with cane seats. These are fine examples of richly decorated Sheraton and are reproduced from authentic old models.

GILLOWS' *Settees, etc.*

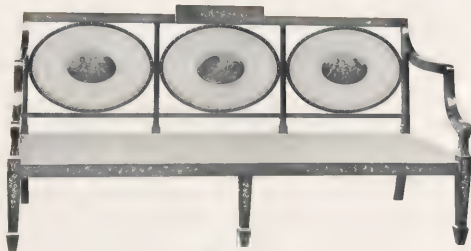


P 4734.—Adams ELBOW CHAIR in Mahogany, finely decorated, with seat in figured Velvet.  
The frame is in teak.

P 4735.—A Chippendale two-seated SOFA, carved in Mahogany, with figured seat.

P 4734A.—ELBOW CHAIR, richly carved in Mahogany, with seat in Velvet.

GILLOWS' *Settees, etc.*



FIGURE—A SOFA IN SATINWOOD—LACQUATED WITH CANE SEAT AND BACK.  
REPRODUCED FROM AN OLD EIGHTEENTH-CENTURY MODEL



## FRENCH FURNITURE AND DECORATION



We are able to point with great pleasure to the following illustrations of French Decorative Art, of which subject we have made a special study

*Furniture*—Our Exhibition of French Furniture is not surpassed even in Paris, and is the result of many years search through Museums and Private Collections for the finest models and the means of reproducing them.

The work is carried out in Paris, either at our own Factory or by *ébénistes* of the highest reputation, with whom we enjoy the closest relations. The old methods of weaving the Tapestries, of obtaining the marvellous colour and softness of the Marqueterie, the beautiful finish of the metal mounts (which are often cast from the original moulds), and the rich, but subdued, tone of the gilding, are followed in the most reverential spirit. Each piece is as perfect as the most expert craftsmanship can make it, and equal to the original in everything save sentiment and historic interest. Oftentimes the work is done by the descendants of those who worked on the famous originals.

We undertake commissions for the reproduction of any examples which our Clients may desire to possess, and a practical test as to the faithfulness of these copies may be had by comparing pieces in our Galleries with the originals in the adjacent "Wallace" or the "Jones" Collections.

*Decoration*.—We apply the same principles to Decoration as to Furniture—viz, to have the work carried out under, as nearly as possible, the same conditions as existed when the originals were produced. We have secured the services of one of the most eminent French decorative artists, who prepares drawings and designs and superintends the preparation of the work in Paris and the fixing in England, all of which is done by French workmen.

With these methods we have been fortunate in carrying out some beautiful French work in England, and can confidently guarantee results of equal merit, both with regard to detail and *ensemble*, to that executed by the best Paris Houses.

*NOTE.* A few examples of French furniture will be found under other classifications.

GILLOWS' *French Decoration*



LOUIS XVI BOUDOIR AT 406, OXFORD STREET



LOUIS XVI DRAWING ROOM IN MAYFAIR, DESIGNED AND EXECUTED BY GILLOWS

GILLOWS' *French Decoration*



DRAWING ROOM IN THE LOUIS XV style, DESIGNED AND EXECUTED BY GILLOWS

GILLOWS' *French Decoration*



A LOUIS XV SALON AT 406, OXFORD STREET, W

GILLOWS' *French Furniture*



P 4613.—A FINE REPRODUCTION OF THE CELEBRATED FONTAINEBLEAU COMMODOE LOUIS XVI.

GILLOWS' *French Furniture*



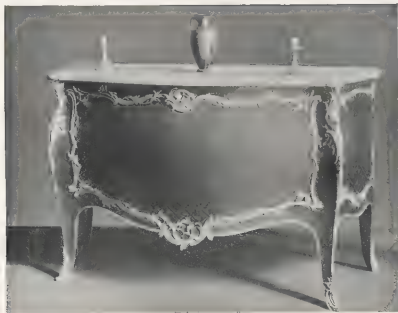
Q 427 FINE LOUIS XIV COMMODE, MADE IN KINGWOOD, WITH HANDSOME BRONZE  
MOUNTS. MERRILL GIFT, MAR. 1, 1901.

GILLOWS' *French Furniture*



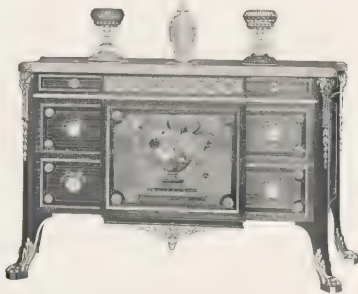
Q 42.—A LOUIS XV. COMMODORE, WITH MARBLE TOP, FINNEY CHASE BRONZE MOUNTS, MERCURY GILT, AND LAG PANELS, WIDTH, 5 FT. A FINE SPECIMEN OF THE PERIOD.





P 3345—A VERY FINE EXAMPLE OF A FRENCH COMMODOE IN THE LOUIS XV. STYLE. THE MOUNTS OF BRONZE, FINELY CHARGED, AND Meticulously GILT, WITH HANDSOME MARBLE TOP.

GILLOWS' *French Furniture*



P 3361 LATE LOUIS XV COMMODE, WITH RICHLY CHASED BRONZE MOUNTS. MIRROR GILT.  
MARQUETRY PANEL TO DOOR; PINE MARBLE TOP. A FAITHFUL REPRODUCTION OF THE  
NOTABLE PIECE IN THE "JONES" COLLECTION

GILLOWS' *French Furniture*



F 2420—A LOUIS XV. COMMODOE, WITH LAC FRONT AND ENDS, FINELY CHASED AND GILT MOUNTS, WITH HANDPAINTED MARBLE TOP

GILLOWS' *French Furniture*



Q 442.—A LOUIS XVI. 2-ft. 6-in. semicircular  
COMMODE, Marble top and Bronze  
mounts, Mercury Gilt



Q 443.—A LOUIS XVI. COMMODE in Mahogany, richly inlaid  
with Marquetry; Marble top; Bronze mounts,  
Mercury Gilt; length, 3 ft. A reproduction from the  
"Jones" Collection.

GILLOWS' *French Furniture*



P 4661.—A 3-ft. 3-in. semicircular LOUIS XVI. VITRINE, richly carved and Gilt.



P 6429. A very graceful LOUIS XV. VITRINE, made of Kingwood, with Bronze mounts, Mercury Gilt, most carefully finished.

GILLOWS' *French Furniture*



Q 444.—A 3-ft. Louis XV. VITRINE, with Brass mounts and painted Watteau subject in lower part.

56



Q 445.—A 3 ft. 3-in. Louis XVI. VITRINE of Mahogany, with Ormolu mounts, inlaid panels, and Glass shelves.

GILLOWS' *French Furniture*



F4124--A LOUIS XVI. BUREAU, BEING A REPRODUCTION FROM THE MOGLIER NATIONAL. A VERY FINE SPECIMEN

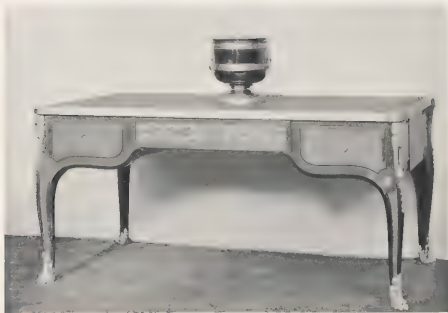
GILLOWS' *French Furniture*



P 455R -A 5-FT. 9-IN LOUIS XV WRITING TABLE FROM THE ORIGINAL IN THE LOUVRE. IN SATINÉ, BANNED KINWOOD,  
RICHELIEU MOUNTED WITH BRONZE, CHASED AND MERCUIS GALT



GILLOWS' *French Furniture*



P 4557 -A LOUIS XVI WRITING TABLE, RICHLY MOUNDED IN ORMOLO, MARGERY GILT

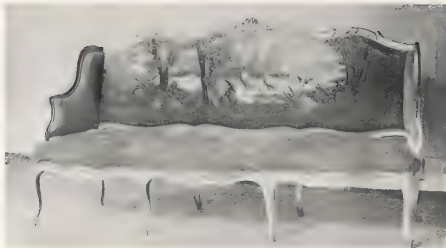
50

GILLOWS' *French Furniture*



P 4965—A FINE AND ELEGANT CONSOLE TABLE, THE ENTIRE FRAMEWORK AND  
WITH A RARE MARBLE TOP. THIS EXAMPLE IS FINISHED ON ALL SIDES, TO STAND IN  
CENTRE OF ROOM

GILLOWS' *French Furniture*



Q 446—A LOUIS XV CABARD AND GILT SOFA, WITH BACK AND SEAT UPHOLSTERY IN HAND-MADE TAPESTRY.

GILLOWS' *French Furniture*



P 5937. LOUIS XVI. MARQUISE AND TWO FAUTEUILS *en style*, WITH RICHLY CARVED AND GILT FRAMES, COVERED IN HAND-MADE ADAMSON  
FAIRBURN. THE ABOVE ARE FAITHFUL REPRODUCTIONS OF A VERY CHOICE AND VALUABLE OLD SET.

GILLOWS' *French Furniture*



FIGURE—A LOUIS XV CANAPÉ AND TWO FAUTEUILS, THE FORMER AND THE LATTER BOTH IN THE ORIGINAL  
 MAKING, PERFECTLY ADAPTED TO THE REQUISITES OF THE LUXURY AND COMFORT OF THE RESIDENT  
 CHARM OF THE CELEBRATED FURNITURE.

GILLOWS' *French Furniture*



P 4601 A RICHLY CARVED AND GILT CANAPÉ OF THE RÉGENCE PERIOD, WITH BACK AND SEAT COVERED IN  
AUBUSSON TAPESTRY

GILLOWS' *French Furniture*



Q 447

Q 448

TWO LOUIS XV. CARVED AND GILT FAUTEUILS, COVERED IN AUBUSSON TAPESTRY. REPRODUCED FROM OLD MODELS

GILLOWS' *French Furniture*



P 64113.—Really carved Walnut ELBOW CHAIR,  
covered in Genoa Velvet.



P 64128.—Louis XIII. ARMCHAIR in carved Walnut,  
covered in a rich brocade



GILLOWS' *French Furniture*



P 5252.—Louis XIV. CHAIR, richly carved and gilt,  
upholstered in Tapestry.



P 5253.—Louis XIV. CHAIR, richly carved and gilt,  
upholstered in Genoa Velvet.

GILLOWS' *French Furniture*



P 6396.—Louis XV. Chair, curved  
back, seat and back uphol-  
stered in brocade.



P 6397.—Louis XV. Chair, curved  
back, seat and back uphol-  
stered in brocade.



P 6398.—Louis XV. Chair, curved  
back, seat and back uphol-  
stered in brocade.



P 6399.—Louis XV. Chair, curved  
back, seat and back uphol-  
stered in brocade.



P 6395.—Louis XV. Chair, curved  
back, seat and back uphol-  
stered in brocade.



P 6394.—Louis XV. Chair, curved  
back, seat and back uphol-  
stered in brocade.



P 6394a.—Louis XV. Chair, curved  
back, seat and back uphol-  
stered in brocade.



P 6394b.—Louis XV. Chair, curved  
back, seat and back uphol-  
stered in brocade.

GILLOWS' *French Furniture*



S 57873. A Louis XVI. carved and gilt SETTEE with caned seat and back



S 58509. A Louis XVI. carved and gilt TABOURET covered in brocade.

## MORNING ROOM



HIS example is interesting, and shows how the work of the Sixteenth Century may be adapted to modern ideas of comfort and refinement. The general effect of the room is one of brightness and cheerfulness; the panelling being of white and having above a *frieze* of silk with an old gold ground and a pattern in soft greens and greys. The ceiling is really a fine example of plaster work and is most suitable to the room; it is copied, with slight alterations, from Sir Paul Pindar's house. The chimney piece is made in stone, with marble surrounds, while the hearth is raised above the floor. The *ensemble* of this room, when furnished, is particularly attractive, possessing at once an air of distinction with perfect comfort and homeliness. It is especially suitable for a country house.

The illustration is from a photograph taken at our Galleries, 406 to 414, Oxford Street, where the room has been greatly admired.

GILLOWS' *Morning Rooms*



MORNING ROOM AT 406, OXFORD STREET, THE DECORATIONS ARE AN ADAPTATION OF THE STYLE  
OF THE NINETEENTH CENTURY

GILLOWS' *Drawing Rooms*



DRAWING ROOM AT SNEYD PARK HOUSE, STONE BISHOP, GLOS (H DARE BRYAN, ARCHITECT).  
DECORATED BY GILLOWS

GILLOWS' *Drawing Rooms*



DESIGN 100. DRAWING ROOM IN PANELLED WOODWORK, WITH ENRICHMENTS. LATE EIGHTEENTH CENTURY.

GILLOWS' *Morning Rooms*



AN ELIZABETHAN MORNING ROOM, WITH PANELLING PAINTED WHITE, SURMOUNTED BY TAPESTRY  
FRIEZE AND PAINTED PLASTER CEILING. THE MANTEL IS OF CARVED BATH STONE

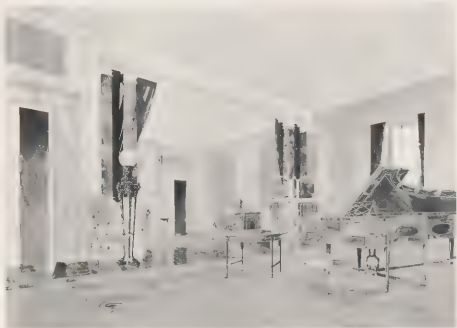


GILLOWS' *Drawing Rooms*



SUGGESTION FOR MODERN TREATMENT OF DRAWING ROOM IN EXECUTION THE RESULT WOULD BE ONE OF AMPLITUDE AND REFINEMENT

GILLOWS' *Drawing Rooms*



AN ADAMS MUSIC ROOM, WITH SILK PANELS ON WALLS AND NICHED PLASTER AND CEILING. THIS FURNITURE IN SATINWOOD, DECORATED

GILLOWS' *Drawing Room Furniture*



A GROUP OF FURNITURE AT 406, OXFORD STREET, W., INCLUDING SOME BEAUTIFUL EXAMPLES OF  
IVORY INLAY DESIGNED BY STEPHEN WELLS

GILLOWS' *Drawing Room Furniture*



CORNER OF AN ADAMS ROOM SHOWING DECORATION AND FURNITURE, AT 406, OXFORD STREET, W

GILLOWS' *Drawing Room Furniture*



GILLOWS' *Drawing Room Furniture*



PLATE 14. High back decorated ARMCHAIR, covered in Gents Velvet. Antique.



PLATE 22. A Sideboard or COMMODE. The new work is antique and has been renovated and re-decorated. Panels after Angelica Kaufmann.



PLATE 24. A representation of a High white decorated ARMCHAIR, with cane seat.

GILLOWS' *Cabinets*



P 3849. Sheraton Angle CABINET  
in Mahogany, with Satin-  
wood bands inlaid.



P 2628. A Sheraton Corner VITRINE  
in Mahogany, carved and inlaid,  
with shaped front and glass  
shelves



P 4221. A Chippendale CABINET, with  
Escritoire, in Mahogany on carved  
cabriole legs; width, 2 ft. 6 in.

GILLOWS' *Cabinets*



P 4296.—A Sheraton CABINET in Satinwood, with Kingwood bands of inlay and panels of carefully selected wood.



P 4360.—A Sheraton CABINET in Satinwood, inlaid and carved, with shaped front.



GILLOWS' *Cabinets*



P 3342.—A William-and-Mary CABINET in Oak, banded with Walnut, the drawer fronts quartered in finely figured wood.

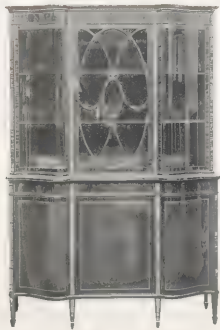


P 5087. A Satinwood CABINET, richly inlaid with stained green and various other woods and having silvered ornamental hinges

GILLOWS' Cabinets



P 3527.—An solid Mahogany China CABINET, with plate glass shelves



P 3000.—A 4 ft. 6-in. fine Mahogany China CABINET, banded Satin wood and with shantung the panels of the lower part are polished in a manner which shows the fully figured wood to full advantage

GILLOWS' Cabinets



P 1827—Rosewood CABINET in the Italian Renaissance style, carved with Ivory and richly ornamented with Ivory. Height 115 inches. Width 30 inches.



P 1812—A Rosewood CABINET, carved and inlaid with Ivory in the Italian Renaissance style.

GILLOWS' *Cabinets*



P 3368.—A Rosewood CABINET, carved and inlaid with Ivory and Pearl in the style of the Italian Renaissance



P 2431.—A finely carved antique CABINET

GILLOWS' *Cabinets*



P 3402.—Antique French CABINET, in carved Walnut,  
with insertions of Marble, etc.



P 4465.—Antique François I. CREDENCE, with richly carved panels, etc.  
A fine specimen of the period.

GILLOWS' *Cabinets*



P 1219.—A carved Mahogany Chippendale CABINET on carved legs, fitted inside with drawers and partitions.

138



P 3703.—A fine CABINET, the doors of Cocoonandel wood with panels of Pollard Oak and mountings of Brass, on Rosewood stand.

GILLOWS' *Cabinets*



P 1826. CABINET in carved Italian Walnut, richly inlaid with Ivory, in the Italian Renaissance style.



P 3007.—Richly carved Walnut CABINET, in the style of the French Renaissance.

GILLOWS' Cabinets


$$x \in \text{cl}(A) \iff \forall N \ni x \quad \exists y \in A \cap N \implies \exists z \in A \cap N \cap \text{cl}(N_0) \implies \exists w \in A \cap N \cap \text{cl}(N_0) \cap N_0 = A \cap N \cap N_0$$





P 4461—A FINE OLD MILANESE CABINET RICHLY INLAIN. IN EXCELLENT CONDITION

GILLOWS' *Cabinets*



P 4501. A HANDSOME CARVED OAK CABINET IN THE JEDDIAN STYLE,  
4 FT 6 IN WIDE, FIFTEEN WITH CLIPBOARDS

GILLOWS' Cabinets



S 56003.—AN ANTIQUE DECORATED FLORENTINE COMMUNE, IN MESSRS. GILLOWS' POSSESSION,  
FROM WHICH MANY REPRODUCTIONS HAVE SUCCESSFULLY BEEN MADE

GILLOWS' *Tables*



P 4743 RICHLY CARVED AND GILT TABLE WITH FINE MARBLE TOP, FINISHED ON FOUR  
SIDES TO STAND IN CENTRE OF ROOM REPRODUCED FROM AN OLD MODEL

GILLOWS' *Tables*



F 3348.—A TABLE IN CARVED WOOD, GILDED, WITH KARE MARBLE TOP, FINISHED ON FOUR  
SIDES TO STAND IN CENTRE OF ROOM.

GILLOWS' *Tables*



P 6120. HALL TABLE IN ITALIAN WALNUT, SIZE 5 FT 6 IN X 3 FT 3 IN., HIGHLY CARVED IN THE STYLE OF THE ITALIAN RENAISSANCE

# GILLOWS' *Tables*



P 3280 A 3 ft 6 in. square Walnut, supported by richly carved e.d. base.



P 3255 A 3 ft. 9 in. French Renaissance TABLE in carved Walnut.



P 3353 A 3 ft. circular TABLE in carved Mahogany.



P 3405 A 5 ft. 3 in. finely carved Walnut TABLE, in the style of the French Renaissance.

GILLOWS' *Tables*



Q 440.—Sliding top TABLE in Walnut in the style of the French Renaissance.



Q 450.—A Sixteenth-century Walnut TABLE, reproduced from the South Kensington Museum.



P 4547.—Half TABLE, French Renaissance style, made in Walnut or Oak.



Q 451.—Half TABLE in Walnut, hand-carved French, Seventeenth Century.



# GILLOWS' Tables



P 6137.—A Chippendale TABLE in carved Mahogany.



P 6136A.—A Sheraton TEA TABLE in wood, inlaid with Kingwood.



P 6138.—A small TABLE in Mahogany, inlaid with Kingwood, and a lower shelf.



P 6136B.—A Sheraton round TABLE in Mahogany, inlaid with Tulipwood.



P 6136C.—A Sheraton "Pembroke" TABLE in Sainswood, richly decorated.



P 6136D.—A Sheraton oval TABLE of Sainswood, banded with Kingwood.

GILLOWS' *Tables*



P 5074A.—A small oblong TABLE in fine Mahogany



P 5135C.—A carved Mahogany CURIO TABLE.



P 5072. A Mahogany flap TEA TABLE, with loose Glass top



P 5073A.—A richly carved Mahogany CARD TABLE, in envelope-shaped CARD-BOX.



P 5073B.—A carved Oak envelope-shaped CARD TABLE.



P 5074B.—A carved Mahogany tray top TABLE.

GILLOWS' *Tables*



FIG. 25. An oval ALF. J. S. GILLOWS' TABLE, 1875.  
M. 1875.1.1.

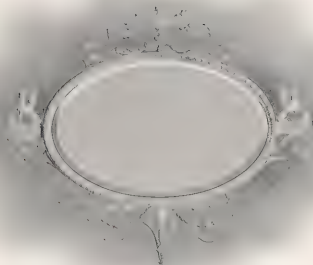


FIG. 26. A square ALF. J. S. GILLOWS' CABINET, 1875.  
M. 1875.1.1. (Note: The original image is a photograph of a photograph, showing some degradation.)



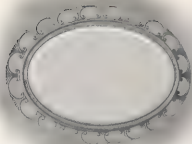
FIG. 27. A square ALF. J. S. GILLOWS' CABINET, 1875.  
M. 1875.1.1. (Note: The original image is a photograph of a photograph, showing some degradation.)

GILLOWS' *Mirrors*



P 4640.—An enriched and painted white frame in the Adams style, fitted with bevelled MIRROR.  
Height, 3 ft. 9 in. ; width, 4 ft. 6 in.

GILLOWS' *Mirrors*



P 5005. A carved and gilt frame, fitted with bevelled MIRROR.  
Width, 3 ft. 6 in ; height, 2 ft. 6 in.



P 5021.—A carved and gilt frame, fitted with bevelled MIRROR.  
Width, 5 ft. 4 in ; height, 4 ft.

GILLOWS' *Mirrors*



P 3814 - A carved and gilt frame. Height, 5 ft., width, 3 ft. 6 in. P 3815 - A carved Mahogany frame, partly gilt. Height, 4 ft. 6 in., width, 3 ft. 6 in. - fitted with MIRROR. period, William III.

GILLOWS' *Mirrors*



No. 5056 - Cast plaster frame, 6 ft. x 4 ft., in the Dublin style, fitted with bevelled MIRROR.



No. 5057 - A curved Walnut frame, fitted with bevelled MIRROR.

GILLOWS' *Mirrors*



P 5003.—A Chippendale carved and gilt frame, fitted with  
MIRROR. Height, 5 ft. 7 in.

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S 57372.—An Adams frame enriched in carton pierre, gilt,  
fitted with MIRROR. Height, 5 ft. 6 in



GILLOWS' Screens

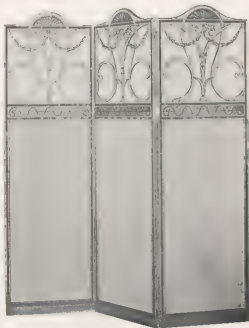


P 50254.—A decorated leather four-fold SCREEN, reproduced from an old Spanish leather.



P 50255.—A three-fold SCREEN—kamei paper of a bright red ground with a white design.

GILLOWS' Screens

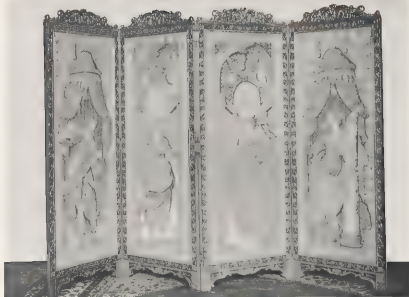


P. 115 A Screen three fold SCREEN in SILK and WOOD. Top of wood and with richly inlaid Marquetry; part of frame carved; with panels of silk



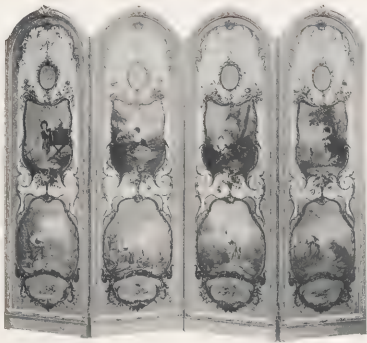
P. 102 A Screen three fold SCREEN in SILK and WOOD. Top of wood and with richly inlaid Marquetry; with panels of silk

GILLOWS' Screens



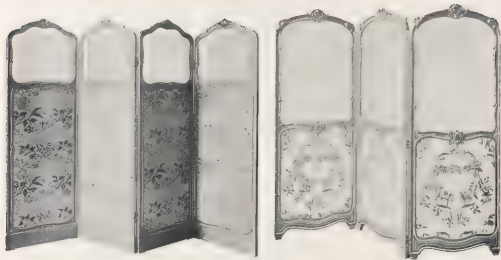
F4425.—A CARVED AND GILT SCREEN, WITH PANELS OF SCULPTURE IN RELIEF, IN THE STYLE OF THE  
 SIXTEENTH CENTURY. THE FRAME IS MADE OF OLD TAPESTRY.

GILLOWS' *Screens*



P 4231 -A CARVED AND GILT SCREEN IN THE STYLE OF LOUIS XIV., WITH CANVAS PANELS BEHIND  
JH. CHATFIELD

GILLOWS' Screens



P. 108 — A Louis XV carved and gilt SCREEN, with lower panels of rich silk.

P. 109 — A Louis XV carved and gilt SCREEN, with lower panels of rich silk.

GILLOWS' *Screens*

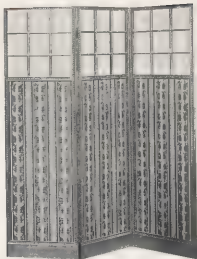


P 4559 A four-fold SCREEN in the style of Louis XIV., the front covered in antique Silk Damask, richly embroidered in gold lace.

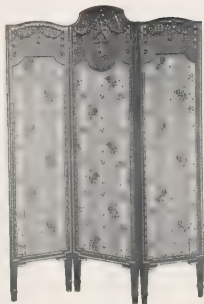


P 4732. A Louis XVI. three-fold SCREEN, with finely carved and gilt frame; panels in rich brocade.

GILLOWS' *Screens*



P 4731. A Louis XVI three-fold SCREEN, with carved and gilt frame. The upper panels are of glass, with the lower in carved with carved silk.



P 4730. A Louis XVI three-fold SCREEN, with carved and gilt frame, and panels of rich silk.

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GILLOWS' Screens



416. A four-panel Rosewood and Gold FIRE-SCREEN  
SILK LIN on Rosewood, with panel of  
brocade, with gilded work, and base



417. A single-panel POLE  
SILK LIN on Rosewood, with panel of  
brocade



P 1745. —A three-fold Rosewood and Gold FIRE-SCREEN  
curved in the style of the Tulip, LIN on Rosewood, with  
panels in old brocade.



GILLOWS' Pedestals, etc.



FIGURE 1. CARVED MARBLE ALABASTER  
ON THE ALABASTER, with curved top  
and carry base.  
Height, 2 ft. 10 in.

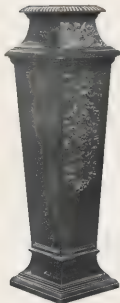


FIGURE 2. ITALIAN MARBLE, ALABASTER,  
ON THE ALABASTER, with curved sides  
Height, 3 ft.



FIGURE 3. ALABASTER, ALABASTER, with  
curved sides, with  
curved sides,  
Height, 3 ft.

GILLOWS' Pedestals, Palmstands, etc.



P 6108. A Louis XIV, carved and gilt  
PEDESTAL  
Height, 1 ft. 6 in.



P 3910. A carved and gilt PEDESTAL, with a richly  
decorated CHINESE CISTERN.  
Height of Pedestal, 1 ft. 5 in.



P 3009.—An Empire JARDINIÈRE in  
Mahogany, with a glass front  
Height, 1 ft. 6 in.



Q 452 A LOUIS XVI. CLOCK on Statuary Marble  
with Ornate moulds. The Cupid is a  
child.

Q 453 A LOUIS XV. Shaded  
LAMP

Q 454.—A LOUIS XVI. CLOCK of Statuary Marble  
richly encased with Ornate

GILLOWS' Clocks



1850-55

Very fine, early Victorian  
high-quality clock. The  
clock is, with a few  
water stains, in  
excellent  
condition.

168



1850-55

An excellent, early  
Victorian clock. The  
clock is, with a few  
water stains, in  
excellent  
condition.



1850-55

A very fine, early  
Victorian clock. The  
clock is, with a few  
water stains, in  
excellent  
condition.



1850-55

A very fine, early  
Victorian clock. The  
clock is, with a few  
water stains, in  
excellent  
condition.

GILLOWS' Clocks



PH 134.  
CLOCK in Mahogany



PH 135.  
V. Large CLOCK  
in Mahogany



PH 134.  
CLOCK in Mahogany



PH 134.  
CLOCK in Mahogany



PH 134.  
Brass lantern CLOCK

GILLOWS' *Clocks*



1,500



1,200



2,500

SOME EXAMPLES OF FRENCH CLOCKS

GILLOWS' Clocks



Fig. 101



Fig. 102



Fig. 103



Fig. 104



Fig. 105



Fig. 106

EXAMPLES OF FRENCH CLOCKS IN THE STYLES OF L. XVIII AN L. XIX. (N.B. THE L. XIX. CLOCKS ARE  
CAN BE SUPPLIED IN GOLD.)

### SHERATON FITTED BEDROOM



The illustration on the opposite page shows a corner of a charming fitted bedroom which is to be seen at our Galleries. The work is a most refined example of the Sheraton style, and while the general effect is one of daintiness, the rich colour of the beautifully figured Satinwood, inlaid with Kingwood, imparts just that impression of warmth and restfulness which should never be lacking in the sleeping apartment. The colour scheme is completed by having the carpet, curtains, and frills in delicate shades of green. The handles and electric fittings are silvered. The washstand is enclosed by a pair of sliding circular doors, and can be entirely hidden from view.



GILLOWS' *Fitted Bedrooms*



A SATINWOOD FITTED BEDROOM IN THE SHERATON HOTEL AT 406, OXFORD STREET, W.

GILLOWS' *Fitted Bedrooms*



DESIGN FOR A MODERN BEDROOM, FITTED IN POLISHED SILVER-GREY WOOD, INLAIN WITH WALNUT AND BOX. HANGINGS OF CHUTE. WHEN EXPLOTTED THIS WOULD FORM A MOST ELEGANT APARTMENT

GILLOWS' *Bedrooms*



A FITTED NURSERY IN BASSWOOD PAINTED WHITE, WITH A PRINTED CANVAS FRIeze  
THE FURNITURE IS OF OAK, PANeLED WITH PINE AND HOLLY WOODS. THIS ROOM IS TO BE SEEN  
AT 406, OXFORD STREET, W.

GILLOWS' *Bedrooms*



AN EIGHTEENTH-CENTURY BEDROOM WITH PANELS OF TAPESTRY

GILLOWS' *Bedrooms*



A BEDROOM IN THE ADAMS STYLE

GILLOWS' *Bedroom Suites*



The Wardrobe is fitted for hanging, and with trays and drawers.

GILLOWS' *Bedroom Suites*



P 4757.—An Oak BEDROOM SUITE, with massive black morrisette work. The Suite consists of a 7-ft. 6-in. Wardrobe, 4 ft. 3-in. Washstand, 4-ft. 3 in. Dressing-table, bedstead, 15 drawers, and four Chairs.

GILLOWS' *Bedroom Suites*



The Wardrobe is fitted for hanging, and has drawers in the base.



GILLOWS' *Bedroom Suites*



P 5089—A Carved Oak BEDROOM SUITE in the Louis' XV. style. The details are reproduced from the best models of the period. The Suite consists of a 7-ft. 6-in. Wardrobe, 4-ft. 6-in. Washstand, 4-ft. 6-in. Dressing-table with wing Mirror, two Bedside-stands, Towel-airer, and four Chairs covered in Silk

GILLOWS' *Bedroom Suites*



The centre portion of the Wandrobe is fitted with trays and drawers, and the remainder with hooks for hanging.

GILLOWS' *Bedroom Suites*



P 3370.—A richly carved Mahogany BEDROOM SUITE in the style of Louis XVI. All the carved parts are gilded with the best powdered gold. This handsome Suite consists of a 7-ft. 6 in. Wardrobe, 4-ft. 6-in. Wash-stand, 4-ft. 6-in. Dressing-table with loose Mirror, two Bedside stands, Towel-rack, and four Chairs in Silk.

GILLOWS' *Bedroom Suites*



The end compartments of the Wardrobe are fitted for hanging, and the cupboard with shelves.

GILLOWS' *Bedroom Suites*



P 4765.—A Satinwood BEDROOM SUITE, with fine curl veneer to cupboard doors of Wardrobe, the space below this cupboard and cupboards of Dressing-table enclosed by tambour slides. The Suite consists of a 7-ft. 6-in. Wardrobe, 4-ft. 6-in. Washstand, 4-ft. 8-in. Dressing-table with loose Tessel-glass, 2 Bedside-stands, Towel-rack, and 4 Chairs covered in Silk.

GILLOWS' *Bedroom Suites*



The upper part of the Wardrobe is fitted for hanging.

GILLOWS' *Bedroom Suites*



P 4767.—An Oak BEDROOM SUITE, made with Holly and Boxwood, consisting of a 6 ft. Wardrobe, 3-ft. 9-in. Washstand, 3-ft. 9-in. Dressing-table, Bedside-stand, and three Chairs with rush seats.

GILLOWS' *Bedroom Suites*



The left hand compartment of the Wardrobe is for hanging, and the cupboard over the drawers is fitted with shelf.



GILLOWS' *Bedroom Suites*



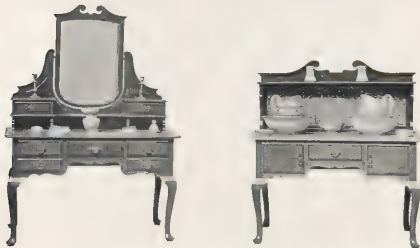
P 4755.—A Sheraton BEDROOM SUITE in Mahogany, inlaid with Sassafras. Spaced fine curl veneer to cupboard doors of Wardrobe.  
The Suite consists of a 5-ft. 6 in. Wardrobe, 3 ft. 10-in. Washstand, 7 ft. 10 in. Dressing-table, Bedside-stand, Towel-rack,  
and three Chairs covered in Silk.

GILLOWS' *Bedroom Suites*



The end compartments of the Wardrobe are used for hanging, and the cupboard's fitted with shelf.

GILLOWS' *Bedroom Suites*



P 4763.—The "Cawthorne" BEDROOM SUITE in Oak, banded with Walnut. The Suite consists of a 7-ft. 6-in. Wardrobe, 4 ft. Washstand, 4-ft. Dressing-table, Bedside-stand, Towel-rack, and four Chairs with rush seats.

GILLOWS' *Bedroom Suites*



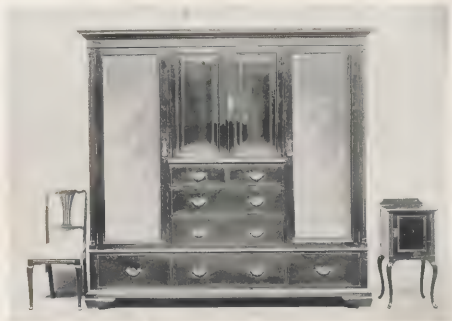
The end compartments of the Wardrobe are fitted for hanging, and the cupboards in centre contain trays.

GILLOWS' *Bedroom Suites*



P 118.—A carved English Mahogany BEDROOM SUITE, consisting of a 7 ft. 3 in. Wardrobe, 4 ft. 3 in. Washstand, 4-ft. 3 in. Dressing-table with loose Dressing-glass, two Bedside-stands, Towel-rack, and four Chairs covered in Silk. The carved Mahogany Bedstead shown on page 212 is of the same design, and used with this suite.

GILLOW'S *Bedroom Suites*



The end compartments of Wardrobe are used for hanging, and the centre cupboards contain trays.

GILLOWS' *Bedroom Suites*



FIG. 100 A Spanish Mahogany BEDROOM SUITE, consisting of a 7-ft. Wardrobe, 4-ft. 6-in. Washstand, 4 ft. 6 in. Dressing-table with loose Dressing-glass, Bedside-stand, Towel-ringer, and four Chairs covered in Chintz.

GILLOWS' *Bedroom Suites*



FIGURE 1. The Wardrobe, suitable for hanging, and the cupboards with trays.



GILLOWS' *Bedroom Suites*



P 5040.—The "Romney" BEDROOM SUITE, in fine figured Mahogany inlaid with Tulipwood; silvered handles. This Suite is of an exceptionally refined type, and comprises a 6-ft. 6-in. Wardrobe, 1 ft. 6-in. Washstand, 4-ft. 6-in. Dressing-table, Bedside stand, Towel-racer, and three Chairs

GILLOWS' *Bedroom Suites*



This Wardrobe is fitted for hanging,  
and has two drawers in base.

GILLOWS' *Bedroom Suites*



P 4 57—A. O.K. BEDROOM SUITE, French Renaissance, consisting of 4-ft. 6-in. Washstand, 4-ft. Washstand, 4-ft. Dressing table, Bedside-table; Towel-rack, and two Chairs.

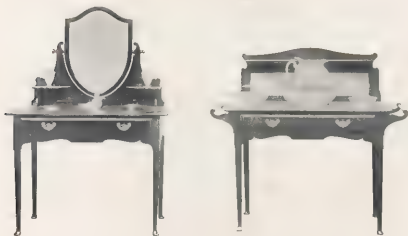
GILLOWS' *Bedroom Suites*



100

This Wardrobe is fitted for hanging, and has one long drawer in pinch.

GILLOWS' *Bedroom Suites*



P.4773.—The "Pearson" BEDROOM SUITE in Mahogany, consisting of a 3-ft. 9-in. Wardrobe, 3-ft. 3-in. Dressing table, a 3-ft. 3-in. Washstand, a Bedside-stand, and two Chairs with rush seats.

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GILLOWS' *Bedroom Suites*



The Wardrobe is fitted with trays and drawers, enclosed by a pair of doors with specially  
and old early veneer panels.

GILLOWS' *Bedroom Suites*



P 4747. A Sheraton BEDROOM SUITE in Mahogany, inlaid with Satinwood. The Wardrobe is a reproduction of one made by GILLOWS in 1787. The Suite consists of a 4-ft. Wardrobe, 3 ft. 9-in. Washstand, 3-ft. 9-in. Dressing-table, loose Mirror, Bedside-stand, Towel-stand, and two Chairs covered in Silk.

GILLOWS' *Bedroom Suites*



The right-hand portion of the Wardrobe 's fitted for hanging.



GILLOWS' *Bedroom Suites*



P 4751. An Oak BEDROOM SUITE, with silver oxydised paterae at corners of doors, etc. Consisting of a 4-ft. Wardrobe, 3-ft. 6-in. Washstand, 3-ft. 6-in. Dressing-table, Bedside stand, Towel alrer, and two Chairs

GILLOWS' *Bedroom Suites*



P 4775 —An Oak BEDROOM SUITE, consisting of a 4-ft. 6-in. Wardrobe, 4-ft. Washstand, 4 ft. Dressing-table with loose Mirror and two Chairs covered in Tapestry. The left hand compartment of the Wardrobe is used for hanging.

200

GILLOWS' *Bedroom Suites*



P 3367 - A BEDROOM SUITE in Mahogany, painted white, with Pierced decorations painted in tones of blue. This makes a very pretty room with suitable surroundings. The Suite consists of a 6-ft. Wardrobe, fitted for hanging and with trays, 1-ft. 8-in. Washstand, 4-ft. 1-in. Dressing-table, Bedside-stand, Towel-rack, and three Chairs. A Table, as shown, is supplied if desired.

GILLOWS' *Bedroom Suites*



P 4780 A Mobergans BEDROOM SUITE, consisting of a two-door Wardrobe measuring 4 ft. 4 in. by 1 ft. 6 in., Washstand, 1 ft. 6 in. by 1 ft. 6 in., Dressing chest, Bedstead, Towel-rack, and two Chairs.

GILLOWS' *Bedroom Suites*



P 1781. —A Sheraton Movement BEDROOM SUITE, inlaid with Sannocks, suitable for small room. The Suite consists of a 3-ft. 6-in.

Wardrobe, 3 ft. Washstand, 3 ft. Dressing table with looking glass, Towel-rack, and two Chairs.

(The Wardrobe is fitted with drawers.)

GILLOWS' *Bedroom Suites*



Q 455. A simple set of Oak BEDROOM furniture, consisting of a 3-ft. 9-in. Wardrobe, fitted for hanging, 3-ft. 6-in. Washstand, 3-ft. 6-in. Dressing-table, Bedside-stand, and two Chairs

GILLOWS' *Bedroom Suites*



Q 456.—A BEDROOM SUITE in Mahogany, with inlaid bands of Satinwood, etc. Consisting of a 3 ft. 9-in. Wardrobe, 3-ft. 6-in. Washstand, 3-ft. 6-in. Dressing-table, Bedside-stand, and two Chairs

GILLOWS' *Wooden Bedsteads*



P.4876—A 5-FT 6-IN. BEDSTEAD, FINELY CARVED IN SPANISH MANGONY, TO MATCH BEDROOM SUITE ON PAGES 102 AND 103



GILLOWS' *Wooden Bedsteads*

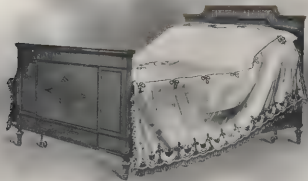


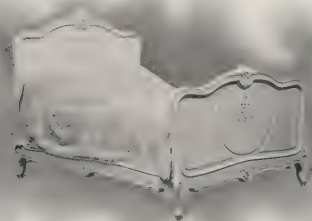
FIG. 1. A 3 FT BEDSTEAD IN THE SINGAPORE STYLE. MADE OF SATINWOOD AND FINISHED WITH KINGWOOD.

GILLOWS' *Wooden Bedsteads*



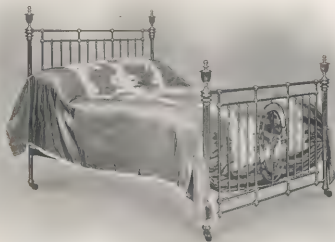
P 487B-A 5-FT. 6 IN. BEDSTEAD IN THE LOUIS XVI STYLE IN CARVED MAHOGANY ENAMELLED WHITE.

GILLOWS' *Wooden Bedsteads*



P4877. A 4-FT 6-IN BEDSTEAD IN THE LOUIS XV STYLE, CARVED IN MAHOGANY AND ENAMELLED WHITE.

GILLOWS' *Brass Bedsteads*



£ 675—BEST QUALITY 5 FT. BRASS BEDSTEAD WITH REEDED AND TAPERED PILLARS AND CAST MOUNTS, SUITABLE FOR ADAMS BEDROOM

GILLOWS' *Brass Bedsteads*



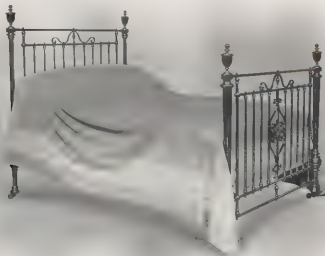
P 467B. BEST QUALITY 5-FT. BRASS BEDSTEAD (MODERN STYLE).

GILLOWS' *Brass Bedsteads*



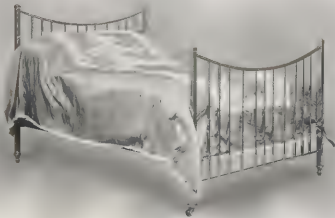
P 5/76. BEST QUALITY 3-FT 6-IN BRASS BEDSTEAD, WITH SQUARE TUBES AND CAST MOUNTS

GILLOWS' *Brass Bedsteads*



N<sup>o</sup> 567A.—BEST QUALITY 5-FT BRASS BEDSTEAD, WITH RIBBED AND TAPERED PILLARS AND CAST MOUNTS.

GILLOWS' *Brass Bedsteads*



P 5073 - BEST QUALITY 5-FT BRASS BEDSTEAD. WITH SQUARE TUBES



GILLOWS' *Brass Bedsteads*



P 5672A. BEST QUALITY 3 FT. 6 IN. BRASS BEDSTEAD

GILLOWS' *Brass Bedsteads*



P 5677—BEST QUALITY 5-FT BRASS BEDSTEAD

GILLOWS' *Electric Light Fittings*



P 5508A. A heavy embossed Silvered SCONCE,  
for 3 Lights.  
Height, 18 in., width, 13 in.



P 5508B.—A heavy embossed octagonal Silvered SCONCE,  
for 3 Lights.  
Height, 21 in., width, 20 in.



P 5538. Ornamental enclosed Silvered SCONCE,  
for 3 Lights.  
Height, 19 in., width, 15 in.

GILLOWS' *Electric Light Fittings*



240. A woman holding a large  
Electric Light Fitting



241. A woman and child holding a  
Electric Light Fitting



242. A woman holding a large  
Electric Light Fitting

GILLOWS' *Electric Light Fittings*


$$Q_{\text{eff}} = A \cdot g \cdot \text{Lgl} \cdot C_{\text{max}} \cdot (1 - N_{\text{eff}}) \cdot (1 - N_{\text{eff}})^{n-1}$$

$$n = \frac{\log(1 - N_{\text{eff}})}{\log(1 - N_{\text{eff}})}$$

$$n = \frac{\log(1 - N_{\text{eff}})}{\log(1 - N_{\text{eff}})}$$


1. The first step is to identify the problem. This involves understanding the current situation and what needs to be changed.

[illegible]

GILLOWS' *Electric Light Fittings*



Q 463.—A 4 Light Lion XIV. Versailles  
LANTERN  
Height, 3 ft. 4 in., width, 1 ft. 6 in.  
Finished in Gilt or Lacquered

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P 464.—A 3 Light LANTERN  
Height, 2 ft. 6 in., width, 1 ft. 6 in.  
Finished in Gilt or Lacquered



P 5076.—A 3 Light Renaissance 8-sided-shaped octagon  
Silvered LANTERN, with Bead Glass Panels.  
Height, 3 ft. 6 in., diameter, 2 ft.

GILLOWS' *Electric Light Fittings*



Q 465—A 3 Light Lens N.Y.L. BRACKET  
Height 10 in. width 9 1/2 in.  
Finished in Gold or Lacquered



Q 466—A 3 Light Lens N.Y.L. BRACKET  
Height 10 in. width 9 1/2 in.  
Finished in Gold or Lacquered



Q 467—A 3 Light Lens N.Y.L. BRACKET  
Height 10 in. width 9 1/2 in.  
Finished in Gold or Lacquered

GILLOWS' *Electric Light Fittings*



448. VICTORIAN BRACKET  
FIG. 2. 1881  
GILLOWS' PATENT



449. VICTORIAN BRACKET  
FIG. 3. 1881  
GILLOWS' PATENT



450. VICTORIAN BRACKET  
FIG. 4. 1881  
GILLOWS' PATENT



GILLOWS' *Electric Light Fittings*



Fig. 1. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.



Fig. 2. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.



Fig. 3. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

GILLOWS' *Electric Light Fittings*



Q 474—A Light Lamp XVI TORCH  
H. 24 in.  
L. 24 in.  
W. 12 in.



Q 475—A Light Lamp XVI ELECTRIC LAMP  
H. 24 in.  
L. 24 in.  
W. 12 in.



Q 476—A Light Lamp XVI TORCH  
H. 24 in.  
L. 24 in.  
W. 12 in.

GILLOWS' *Electric Light Fittings*



P 6130.—A 5-Light Flemish ELECTROLIER in polished  
Brass.  
Height, 24 in.; diameter, 23 in.

P 6122.—A 3-Light FLEMISH ELECTROLIER in polished  
Brass.  
Height, 25 in.; diameter, 22 in.

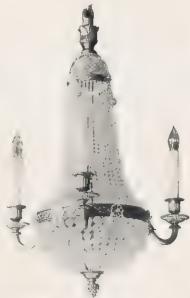
GILLOWS' *Electric Light Fittings*



Q 437.—A 3 Light Luce XV LANTERN  
Height, 20 in.; diameter, 9 in.  
Finished in Gilt or Lacquered



Q 438.—A 3 Light Luce XV LANTERN  
Height, 20 in.; diameter, 9 in.  
Finished in Gilt or Lacquered



Q 439.—A 3 Light Luce XV LANTERN  
Height, 20 in.; diameter, 9 in.  
Finished in Gilt or Lacquered



Q 440.—A 3 Light Luce XV LANTERN  
Height, 20 in.; diameter, 9 in.  
Finished in Gilt or Lacquered



Q 441.—A 3 Light Luce XV LANTERN  
Height, 20 in.; diameter, 9 in.  
Finished in Gilt or Lacquered

GILLOWS' *Electric Light Fittings*



Fig. 1. A. C. GILLOWS & CO.  
OF AUSTIN,  
LONDON & NEW YORK.



Fig. 2. A. C. GILLOWS & CO.  
OF AUSTIN,  
LONDON & NEW YORK.



Fig. 3. A. C. GILLOWS & CO.  
OF AUSTIN,  
LONDON & NEW YORK.

Finished in Gilt or Lacquered

GILLOWS' *Electric Light Fittings*



GILLOWS' *Electric Light Fittings*



P 6125.—A Light BRACKET, Antique Brass finish,  
with Cut Glass globe.  
Height, 27 in.; width, 17 in.



P 6126.—A Light BRACKET, Antique Brass finish,  
with Cut Glass globe.  
Height, 27 in.; width, 17 in.



P 6127.—A Light BRACKET, Antique Brass finish,  
with Cut Glass globe.  
Height, 27 in.; width, 17 in.



P 6128.—A 3-Light BRACKET, Antique Brass finish,  
with Cut Glass globe.  
Height, 27 in.; width, 17 in.



P 6129.—A 3-Light  
APPLIQUE  
Silver  
Height, 20 in.;  
width, 17 in.



P 6134.—A 3-Light Flemish BRACKET, in polished Brass  
Height, 22 in.; width, 17 in.

GILLOWS' *Chimney-pieces, etc.*



P 4505 A RICHLY CARVED CHIMNEY-PIECE IN ITALIAN WALNUT, WITH PANELLING  
SEVENTEENTH CENTURY (ITALIAN)

25





Q 488. DESIGN FOR AN ELIZABETHIAN INGLENOOK IN OAK, SUITABLE FOR HALL OR DINING ROOM



GILLOWS' *Chimney-pieces*



P 137A A FINE CHIMNEY PIECE IN THE GEORGIAN TASTE, PAINTED WHITE

GILLOWS' *Chimney-pieces*

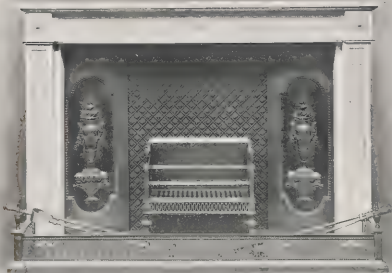


PLATE 40—A LOUIS XVI CHIMNEY-PIECE IN STATUARY MARBLE, WITH EBN sides AND JACK AND DOG GRATE IN STEEL.  
AND CAST-IRON TILE CURB AND FIREPIERS ARE OF BRONZE WITH BRASS MOUNTS.

GILLOWS' *Chimney-pieces*



P 6141.—A LOUIS XV CHIMNEY PIECE IN JASPER MARBLE, WITH SIDES AND BACK OF IRON  
ALSO A PAIR OF ORMOLO FIRE DOGS.

GILLOWS' *Chimney-pieces*



A PINE CHIMNEY-PIECE IN THE "ADAMS" STYLE, WITH CARTON PIERRE ENRICHMENTS. PAINTED IVORY WHITE

GILLOWS' *Chimney-pieces*



P 3162A.—A Carved SINTUARY Marble CHIMNEY-PIECE in the style of the Italian Renaissance.



P 3919.—A Pine CHIMNEY PIECE in the Adams style with Cartouche enrichments.

GILLOWS' *Chimney-pieces, etc.*



P 5068.—A RENAISSANCE CHIMNEY-PIECE in richly carved Walnut,  
with niches and cupboard in upper part.

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P 5088.—A CARVED MAHOGANY MANTELPIECE AND OVERMANTEL,  
with brackets, Mahogany base.



GILLOWS' Chimney-pieces, etc.



P 5070 A richly carved Mahogany MANTEL, with Renaissance Ornamental frieze and fluted pilasters.  
A carved Mahogany Renaissance OVERMANTEL, with bevelled Mirror, not *en suite* with Mantel piece.



P 5051 A carved Mahogany Renaissance MANTEL, with tablet, fluted pilasters, and Ionic capitals.  
A carved Mahogany Renaissance OVERMANTEL, with bevelled Mirror.

GILLOWS' *Chimney-pieces, etc.*



P 2795.—A simple Pine CHIMNEY-PIECE in the "Adams" style, with carvings and enrichments in Carton Pierre, painted white.



P 777.—A Pine MANTEL and OVERMANTEL in the "Adams" style, with enrichments, carvings, etc.

GILLOWS' *Chimney-pieces*

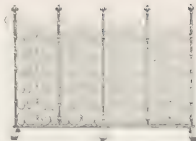


P 2294.—Pine CHIMNEY-PIECE with enriched mouldings.



P 2716. A CHIMNEY-PIECE in Pine and Carton Pierre,  
painted white.

GILLOWS' *Fire Dogs, etc.*



(a) P 5514.—A pair of Old English Black Iron Fire Dogs.  
(b) Q 489.—A Bright Steel Fire Guard. Height, 24 in.

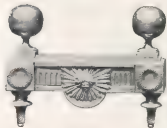


P 5512.—A pair of French Antique Bright Fire Dogs.  
Height, 27 in.



P 5515.—A pair of Italian Bright Steel Fire Dogs and Bar.  
Height, 25 in.; length of Bar, 32 in.

GILLOWS' *Fire Dogs, etc.*



10, Figop. Apparatus for holding the  
fire dog.

11, Figop. Apparatus for holding the  
fire dog.

12, Figop. Apparatus for holding the  
fire dog.

GILLOWS' *Fire Dogs*



1. Lion's Head Fire Dog  
Patented 1871

2. Tall Fire Dog  
Patented 1871

3. Lion's Head Fire Dog  
Patented 1871

# GILLOWS' Fire Dogs



P 5517—A pair of antique L. & N. IV. Enamel Fire Dogs and a Foot Rest  
Height, 14 in., width, 11 in.



P 5518—A pair of antique L. & N. IV. Enamel Fire Dogs and a Foot Rest  
Height, 14 in., width, 11 in.



P 5519—A pair of antique L. & N. IV. Enamel Fire Dogs and a Foot Rest  
Height, 14 in., width, 11 in.



P 5520—A pair of antique L. & N. IV. Enamel Fire Dogs and a Foot Rest  
Height, 14 in., width, 11 in.



P 5521—A pair of antique L. & N. IV. Enamel Fire Dogs and a Foot Rest  
Height, 14 in., width, 11 in.



P 5522—A pair of antique L. & N. IV. Enamel Fire Dogs and a Foot Rest  
Height, 14 in., width, 11 in.

GILLOWS' *Door Furniture*



P 5080.—A FEW EXAMPLES OF DOOR PLATES AND HANDLES (EIGHTEENTH CENTURY)

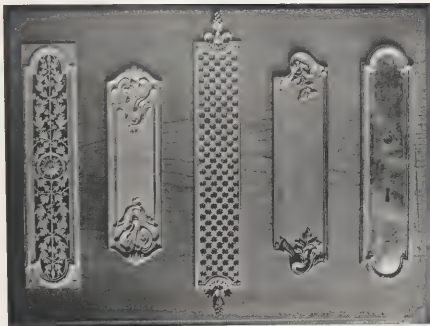


GILLOWS' *Door Furniture*



P 1081.—EXAMPLES OF DOOR PLATES AND HANDLES (FRENCH, SEVENTEENTH AND EIGHTEENTH CENTURIES)

GILLOWS' *Door Furniture*



P 5079. EXAMPLES OF DOOR PLATES (FRENCH, EIGHTEENTH CENTURY).

GILLOWS' *Door Furniture*



P 5503A—EXAMPLES OF ENGLISH DOOR FURNITURE

GILLOWS' *Door Furniture*



FIG. 1. A. B. C. D. E. F. OF FINGER PLATES AND DOOR HANDLES

## BUILDING, DECORATION, ETC.



FEW illustrations are given of various Building works which we have executed; we are always pleased to tender for any constructional work that may be contemplated, on receipt of the Architect's specifications or other instructions.

To the Client who intends to build a new house, the advantages of having only one firm to deal with for building, decoration and furniture are very apparent; such an arrangement should result in a saving of time, trouble and expense.

Sundry other illustrations comprise plaster work, stained glass, interior decorations, etc., and we may take this opportunity of referring to the extensive contracts which we frequently undertake as electrical engineers. Each department is in the hands of an expert, who will attend to give skilled advice and estimates, when desired.

We are issuing a separate catalogue of panelling, parquet flooring, etc., and beg to say, that owing to our large resources, we are able to undertake orders for decorative woodwork of the highest quality at competitive prices.

GILLOWS' *Constructional Work*



A GEORGIAN COUNTRY MANSION, BUILT, DECORATED AND COMPLETELY FURNISHED BY GILLOWS  
A. N. PRENTICE, ESQ., A.R.I.B.A., ARCHITECT

GILLOWS' *Constructional Work*



GARDEN FRONT AND STABLES TO MANSON IN NORFOLK  
EXTENSIVE STRUCTURAL ALTERATIONS CARRIED OUT BY GILLOWS

GILLOWS' *Construitional Work*



A COUNTRY MANSION, THE COMPLETE NEW BUILDING AND ALTERATIONS TO WHICH WERE CARRIED OUT BY GILLOWS.  
HERBERT J. GILLOWS, F.R.S.A., ARCHITECT

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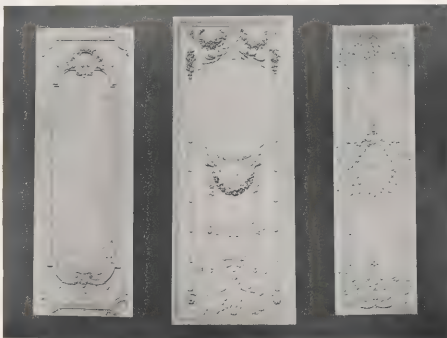


GILLOWS' *Constructional Work*



EXTERIOR OF EIGHTEENTH CENTURY SHOOTING BOX. RED BRICK, ROUGH CAST, AND  
TILED ROOF, WOODWORK PAINTED GREEN

GILLOWS' *Plaster Work*



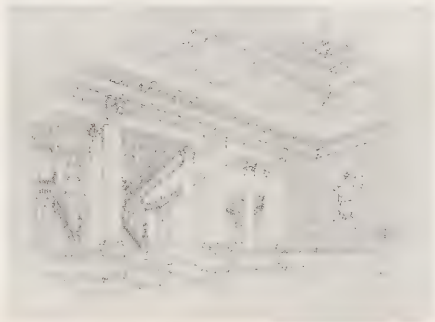
THREE PLASTER PANELS. THESE HAVE BEEN CHOSEN FROM A LARGE COLLECTION OF EXAMPLES OF PLASTER WORK.

GILLOWS' *Stained Glass*



A STAINED GLASS WINDOW AT 406, OXFORD STREET, W., DESIGNED BY GILLOWS, AND EXECUTED  
UNDER THEIR SUPERVISION

GILLOWS' *Decorations*



DESIGN FOR THE DECORATION OF A STAIRCASE AND HALL IN TOWN MANSION

## SANITATION



HERE is no feature in the construction or fitting of the house which is more important or demands such careful attention as that of Sanitation. The welfare of the household is undoubtedly very largely dependent on the manner in which this work is carried out.

The most dangerous sewer gases are frequently inodorous, and therefore not easily detected, but it is quite an inexpensive matter to have a sanitary system examined and reported on. We are prepared to make an exhaustive inspection for a nominal fee, and, if any work be necessary, to quote the lowest price at which it can be satisfactorily performed. Cheap plumbing, either with regard to materials or workmanship, is the very reverse of economy, and any work introduced to us will be carried out by a staff of men whose experience and knowledge of the essentials of good work ensure that the result will be satisfactory. Their methods will be scientific, and will conform to the latest ideas of sanitary reform, while at the same time they will aim at simplicity and avoid any unnecessary complications or expense.

*Bathrooms.*—A comfortable Bathroom is now considered one of the first necessities of the modern house. We give a few illustrations of Bathrooms designed in accordance with present day ideas. The fittings and decoration may be varied to suit the client's taste. Schemes will be submitted on application, which may be in accordance with the most rigid economy without sacrificing comfort or soundness of work.

The fittings and accessories shown in the following pages can be supplied separately.

GILLOWS' Bathrooms



MARBLE BATHROOM (EIGHTEENTH CENTURY) WITH ROMAN BATH

100

GILLOWS' Bathroom and Lavatory Fittings



BATHROOM CONTAINING ENAMELLED BATHTUB, PORCELAIN BATHS, LAVATORY OF OVAL SHAPE, AND A STANDING FITTING FOR NEEDLE, DOUCHE AND SHOWER BATHS. ALL THE FITTINGS ARE OF THE HIGHEST QUALITY. THE FLOOR AND WARD OF ROOM ARE MARBLE.

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GILLOWS' Bathroom and Lavatory Fittings



BATHROOM CONTAINING PORCELAIN ENAMEL TUB, FOOT-BATH, DOUCHE AND SHOWER FITTINGS, FOOT-BATH, AND MARBLE WASHSTAND. THE WALLS ARE OF MARBLE, AND THE FLOOR AND WALLS ARE TILED. ALL THE FITTINGS ARE OF GILLOWS' PATENT.



## SILKS, TAPESTRIES, ETC.



THE following illustrations are given in order that some idea may be obtained of the many designs that are manufactured especially for us. No method of black and white illustration can, however, do justice to these beautiful fabrics, as their chief claims to distinction are due to rich and delicate colourings.

We have many specimens of the antique, and have reproduced various examples of old brocades, tapestries, velvets, embroideries, etc., from different parts of Europe, with the result that our collection of designs is considered to be the finest that has ever been brought together. The less expensive materials, for which there is naturally a larger demand, have received the same careful attention, and our stock of these is just as representative, and has been selected in order to include every material that has true decorative merit.

We are pleased to send patterns of tapestries, brocades, damasks, velvets, cretonnes, tissues, and chintzes to any address, on receipt of instructions.

GILLOWS' *Silks, etc.*



P 6157A. *Crab flower and leaf* BROCADE, *P 6157B. Arabesque* BROCADE of a Louis XIV. design. Width, 21 in.



P 6157B. *Arabesque* BROCADE of a Louis XIV. design. Width, 21 in.



P 6157C. *Arabesque* BROCADE of Italian design. Width, 21 in.

GILLOWS' *Silks, etc.*



P 5054a.—Louis XIV. rich GENOA  
VELVET, cream ground,  
21 in. wide.



P 5056.—Silk TAPESTRY of Renaissance  
design; cream ground,  
52 in. wide.



P 5055n.—Louis XIV. rich GENOA  
VELVET, cream ground,  
23 in. wide.

GILLOWS' Silks, etc.



P 5063.—The "Marie Antoinette" SILK DAMASK, 31 in. wide, in shades of blue. This can be made in any colour, and the same design is produced in wall-paper.

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P 5061.—A cream ground striped BROCADE, 52 in. wide, of a beautiful Louis XVI design.

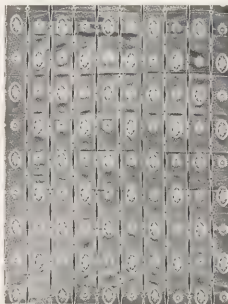
GILLOWS' *Silks, etc.*



P 5064.—Cream ground BROCADE, 52 in. wide, of a handsome Louis XIV. design



P 5065.—Brocade. PAPRIACY, 52 in. wide, Louis XIV. design



P 6178.—An "Adams" TAPESTRY, green ground.  
Width, 4' 6"

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P 6177.—A TAPESTRY of Indian design, green ground.  
Width, 4' 6"

## WALL HANGINGS



It is impossible to adequately represent here the great number of designs for wall hangings, or even to attempt to deal with the large variety of materials now in use. Our object in giving the following examples is to call attention to a few of our own beautiful designs which we can produce in any colour that may be desired.

Customers who are unable to attend our showrooms are requested to send a note of their requirements, when we shall be pleased to forward patterns. The more explicit the particulars given to us, the more likely are we to be able to send a selection from which a choice may easily be made. This is important in view of the great number of designs we have in every kind of paper, and also of the many textile fabrics which are so much in favour for wall hangings, from the cheapest canvas to the most beautiful tapestry.

We also keep a large selection of fibrous and canvas relief decoration, and as will have been gathered from the illustrations of the various apartments shown in this catalogue, an extensive collection of plaster-work models.

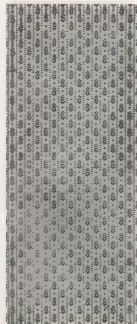
GILLOWS' *Wall-papers*



P 6158A.—The "Fleur-de-Lys"  
WALL-PAPER.



P 6158B.—The "Fleur-de-Lys"  
WALL-PAPER.



P 6158C.—The "Fleur-de-Lys"  
WALL-PAPER.

These are our exclusive designs, and can be produced in any colours.



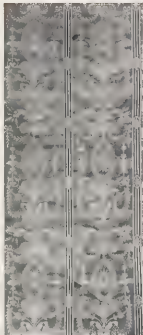
GILLOWS' *Wall-papers*



P 6157a.—The "Antoinette" WALL PAPER.



P 6158 The "Scroll" WALL PAPER.



P 6157c.—Adam striped WALL PAPER.

These are our exclusive designs, and can be produced in any colours.

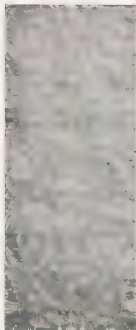
GILLOWS' *Wall-papers*



P 5056.—The "Valetta"  
WALL-PAPER.



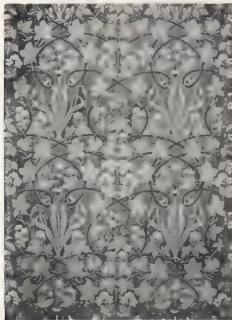
P 5062a. An "Adams" stripe  
WALL-PAPER.



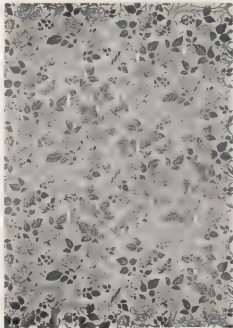
P 5062b.—The "Shrevton"  
WALL-PAPER.

These are our exclusive designs, and can be printed in any colours.

GILLOWS' *Wall-papers*



P 5587.—The "Bramble" WALL-PAPER.



P 5588.—The "Soening" WALL-PAPER.

These papers can be printed in any colour.

## CARPETS



THE following illustrations are intended to convey some idea of the variety and beauty of the carpets which are to be seen at our new carpet showrooms, Nos. 412 and 414, Oxford Street.

In 1897 "Gillows" amalgamated with Messrs. Thomas Bontor & Sons, who for over 150 years had carried on the business of Oriental Carpet Importers in Bond Street—an event which was thought worthy of special mention by *The Times*. The result of this fusion has been the unique position which the combined forces of two such large Importers could not fail to secure. It has enabled us to make special terms with those Oriental looms which continue to produce work of equal quality with the old carpets and rugs that are so much sought after. This class of product is carefully examined and selected by our agents in the East, and it is only the very finest work of each district that is purchased for us. Besides the products of modern looms, we always have a choice variety of well-authenticated antique rugs. Notable pieces are constantly passing through our hands, many of which have from time to time been purchased for the museums and by well-known collectors.

The English section of the department is remarkable for the splendid range of period designs. These have been prepared in our studio and are true in detail to various styles and periods, and of the choicest colourings; they have been a source of pleasure to many who, being interested in home decoration, desire to make their choice of a carpet with the same regard to period and style as they devote to the remainder of the apartment. The prices are not in excess of those obtaining elsewhere for carpets of the same quality. Our selection is also representative of other European carpets, including those from the famous Aubusson, Savonnerie and Austrian looms.

GILLOWS' *Carpets*



AN ANTIQUE FERAGHAN RUG. Size 6 ft. 3 in. x 4 ft. 1 in.



## PERSIAN CARPETS



Our collection of Persian carpets and rugs includes specimens from all the most important districts, notably Herat, Kirman, Khorassan, and Tabriz. So far as modern carpets are concerned, the finest examples, no doubt, come from Kirman and Tabriz, in which districts the carpet industry is very extensive; the productions generally from these looms are excellent, both with regard to selection of yarns and careful workmanship. The fine carpet from Tabriz, shown in the accompanying illustration, will give some idea of the choice and delicate colourings obtained from this district, but no illustration can do justice where the beauty depends so much on texture. A close examination will show that the work is of equal merit to that of the very fine antiques. Some discrimination is necessary in selecting these carpets, but our agents purchase only the finest specimens, after the most careful examination. We would invite intending purchasers to pay a visit to our showrooms.





GILLOWS' *Carpets*



TABRIZ CARPET. A specially fine example of modern Persian manufacture.



## TURKEY CARPETS



THIS handsome carpet requires no introduction. It is one of the most favourite floor-coverings, and deserves its popularity, both on the score of colour and durability. Our stock includes the finest productions from the Turkish looms, manufactured under the personal supervision of a well-known expert. It has been our aim to provide for the more exacting demands of artistic decoration, and we have therefore paid a great deal of attention to design and colour, special care being taken at the same time in the selection of wools and yarns. The fine-yarn Anatolian carpet in the following illustration offers a pleasing alternative to the original Turkey carpet, with its reds, blues, and greens.

Turkey Carpets: 15s. 6d., 18s. 6d. and 20s. 6d. per square yard.  
First quality Anatolian: 22s., 25s. and 27s. 6d. per square yard.  
Finer qualities can be produced if desired.  
Stair Carpets and Billiard Surrounds can be made at proportionate prices.



GILLOWS' Carpets



FINE YARN ANATOLIAN CARPET.



## INDIAN CARPETS



THE making of these fine carpets has now become one of the most important industries in the districts of Amritza, Cashmere, etc., and some especially fine specimens of colouring and weaving are to be seen in the fine quality carpets from these looms. The cheaper grade of Indian carpets, such as the Calcuttas and Mirzapores, are marked at very low prices, and also have the reputation of being very reliable, hard-wearing carpets, the material of which they are woven being especially strong, and capable of being produced in brilliant colourings.

Quotations for fine Indian carpets on application

Approximate prices of Mirzapores:—

	l. s. d.				l. s. d.		
9 ft. 0 in. by 6 ft. 0 in.	3	3	0	15 ft. 0 in. by 12 ft. 0 in.	10	10	0
12 .. 0 .. .. 9 .. 0 ..	6	6	0	18 .. 0 .. .. 15 .. 0 ..	15	15	0
13 .. 6 .. .. 10 .. 6 ..	7	17	6				

Small House  
Large Hall (18th c.)  
All in stone at  
... ..

... ..  
... ..



GILLOWS' *Carpets*



FINE INDIAN CARPET.



## AUBUSSON CARPETS



THESE carpets are made on the old tapestry looms at Aubusson, and are the finest European carpets produced. The designs are usually of the Louis XIV, XV, and XVI. periods, and are from drawings by artists of note of those times. The colours are very beautiful, and some idea of their delicacy may be gathered from the specimen chosen for illustration. As the looms are limited, the carpets are somewhat difficult to procure on account of the great demand for them, but we usually have a good selection in our showrooms.

Other products of French looms include the celebrated Savonnerie carpet, which is a pile carpet produced in most delicate colourings, and, like the Aubusson, essentially French.

Prices vary too much to enable us to give fixed quotations, but prices and sizes of those in stock will be sent on application, and estimates given for making special sizes.



GILLOWS' *Carpets*



AUBUSSON CARPET.



## AUSTRIAN CARPETS



THE manufacture of this carpet is entirely restricted to Austria and Bohemia. It is hand-made, and the wools employed are selected from the finest, whilst the greatest care is taken with the dyes, both with regard to quality and colour.

The method of manufacture ensures great durability, and owing to the delicacy of colouring, it is possible to reproduce the best examples of Savonnerie and Aubusson, the effects of which are greatly enriched by the deep pile.

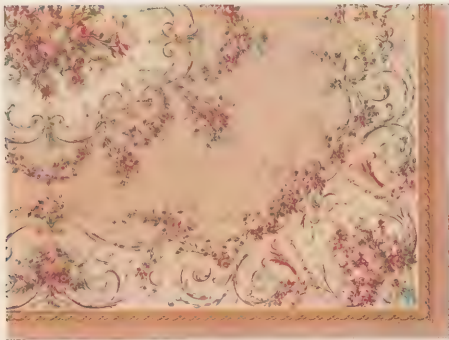
These carpets are well adapted for drawing rooms, and are often used with charming results in rooms decorated in the various French styles.

Prices vary, but range from about 19s. 6d., 23s. 6d., 28s. 6d., to 34s. per square yard.





GILLOWS' *Carpets*



AN AUSTRIAN CARPET.



## AXMINSTER CARPETS



THE power loom manufactured Axminster carpet has achieved great popularity. It is being used extensively to reproduce Oriental designs, and where it is desired to obtain the effect of an Oriental carpet, the Axminster has proved very successful. The qualities and makes of this particular carpet are many, being manufactured both by the yard and, in seamless carpets, to special shape.

The prices range as follows —

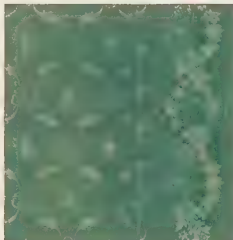
	QUALITY I.	QUALITY II.	QUALITY III.
Filling, 27 in. wide, 4s. 3d. per yd.	6s. 3d. per yd.	8s. 6d. per yd.	
Border, 18 " " 3s. 9d. "	5s. 6d. "	7s. 6d. "	
Stair, 22½ " " 4s. 1d. "	6s. 0d. "	8s. 3d. "	
Do. 36 " " 6s. 11d. "	10s. 6d. "	12s. 9d. "	

## SEAMLESS AXMINSTER CARPETS

QUALITY I.	£ s d	QUALITY II.	£ s d
10 ft. 6 in. by 7 ft. 6 in.	3 17 6	12 ft. 0 in. by 10 ft. 0 in.	8 6 6
12 " " " 10 " 6 "	6 5 0	13 " " " 12 " " "	9 7 0
13 " 6 " " 10 " 6 "	6 10 6	15 " 0 " " 13 " 6 "	14 1 6
15 " " " " 10 " 6 "	" " "	17 " 6 " " 15 " 4 "	" " "
17 " 6 " " 13 " 6 "	11 0 0	18 " 0 " " 17 " 6 "	16 3 6



GILLOWS' *Carpets*



EXAMPLES OF AXMINSTER CARPET.



## HAND-TUFTED AXMINSTER



THESE Carpets have been a specialty of English manufacture for two or three centuries, and have been used all over the world. They can be made to any shape or size, and are well adapted for the reproduction of Oriental and Period designs.

Samples and prices sent on receipt of plans or sizes.

## IRISH CARPETS

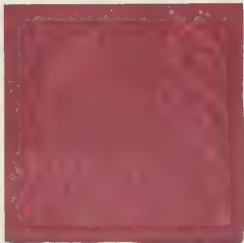
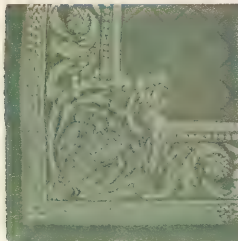
The accompanying illustrations show examples of Irish carpets, the result of an industry which has sprung up recently in the West of Ireland. The whole of the carpets are made by women, and the benefit of this manufacture has been widely felt in the district. The carpet is hand made, and is knotted similarly to the best Turkish carpets; the dyes and quantity of material have been carefully studied, with the result that this carpet is one of the finest now produced.

Samples and prices will be sent on application.





GILLOWS' *Carpets*



GILLOWS' IRISH CARPETS.



## WILTON PILE CARPETS



THE Wilton carpet has obtained renown as a rich-looking, hand-wearing material, which is produced at a moderate price. We have given this particular make of carpet special attention, both as regards colouring and design, and have produced effects which are exclusive and unique. The quotations given below are for qualities which we guarantee; it is possible to produce lower grades, although we prefer to quote for those which will give the greater satisfaction.

The illustrations are of two widely different designs, and show that this material is equally suitable for reproducing rich Oriental patterns or for giving expression to the daintiest period designs.

The prices range as follows:—

	QUALITY I.	QUALITY II	QUALITY III
Filling, 27 in. wide	6s. 9d. per yd.	6s. 3d. per yd.	4s. 11d. per yd.
Border, 18 " "	5s. 9d. "	5s. 3d. "	4s. 3d. "
Stair, 27 " "	6s. 9d. "	6s. 3d. "	4s. 11d. "
Do. 36 " "	11s. 6d. "	10s. 6d. "	7s. 9d. "

## SAXONY WILTONS

These carpets are made much in the same manner as a Wilton, but the material used is specially made to stand hard wear, and for use in places where the carpet will be submitted to heavy traffic. A Saxony Wilton is one of the most reliable carpets made.

The price of Filling varies from 7s. 6d. to 15s. per yard.  
Borders and Stair Carpets at proportionate prices.

# UNION TRADING COMPANY

THE UNION TRADING COMPANY  
INCORPORATED IN THE STATE OF NEW YORK  
HAS THE HONOR TO ANNOUNCE  
THAT IT HAS BEEN AUTHORIZED  
TO SELL AT A SPECIAL SALE  
FOR CASH AND CREDIT  
ALL THE STOCK AND FURNITURE  
ON HAND AT THE  
UNION TRADING COMPANY  
BUILDING  
CITY OF NEW YORK  
ON SATURDAY  
MAY 10TH 1890  
FROM 10 O'CLOCK  
UNTIL 5 O'CLOCK  
P.M.

1890

THE UNION TRADING COMPANY  
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MAY 10TH 1890  
FROM 10 O'CLOCK  
UNTIL 5 O'CLOCK  
P.M.

GILLOW'S *Carpets*



EXAMPLES OF WILTON CARPET.



## BRUSSELS CARPETS



THE Brussels carpet is a fabric which, if made of good quality, is not to be equalled for economy, but if manufactured in an inferior grade seldom proves entirely satisfactory. As a result of many years' experience we only keep the best qualities, and these we can thoroughly recommend.

The prices are as follows:—

Filling, 27 in. wide, 4s. 3d. per yard.      Stair; 22½ in. wide, 4s. 6d. per yard.  
 Border, 18 " " 3s. 9d.      " 36 " " 6s. 9d.

SAXONY BRUSSELS. Filling; 27 in. wide, 5s. 6d. per yard

Extra fine quality, do. " 27 " " 6s. 6d.

## ART CARPETS

These are all-wool seamless carpets made to our special designs in different qualities, and are particularly suitable for bedroom use.

The prices range as follows:—

		£	s.	d.		£	s.	d.	
9 ft. 0 in. by	7 ft. 6 in.	1	8	3	13 ft. 0 in. by	10 ft. 6 in.	2	16	6
9 " 0 " "	9 " 0 " "	1	13	9	12 " 0 " "	12 " 0 " "	3	0	0
10 " 6 " "	9 " 0 " "	1	19	6	13 " 6 " "	12 " 0 " "	3	7	6
12 " 0 " "	9 " 0 " "	2	5	0	15 " 0 " "	12 " 0 " "	3	15	0

## LINOLEUM, CORK CARPET, AND FLOORCLOTH

**LINOLEUM** is strictly the most popular material for kitchens, closets, nurseries, public buildings, etc. It can be supplied either plain or printed in artistic colours and designs.

Island Linoleum is manufactured expressly for hard wear. Its special feature is its indestructibility, the pattern being manufactured to penetrate to the back of the cloth, and lasts as long as the material is down, and always looks well.

Linoleum	Island,	3s. 6d., 3s. 6d., and 4s. 6d.	...	per square yrd.
"	Printed,	1s. 6d. and 2s. 6d.	...	"
"	Plain,	1s. 6d., 1s. 9d., 2s. 3d., and 2s. 9d.	...	"

Bordered widths for passages: 18 in., 22½ in., 27 in., 36 in., and 45 in. wide at proportionate prices.

Bath mats in similar colourings.

**CORK CARPET** is noiseless and warm, and is therefore most suitable for nurseries, bedrooms, etc. It is also often used in banks and churches, and wherever it is desirable to deaden sound. It can be had either plain or printed.

Cork Carpet—Printed,	2s. 6d., 3s. 6d., and 4s. 6d.	...	per square yard.
" " Plain	1s. 10d., 2s. 6d., 2s. 9d., 2s. 6d., and 3s. 6d.	...	"

**FLOORCLOTH** is one of the cleanest floor coverings that has ever been produced. It can be cut in one piece without joins, to fit a room or hall of any size up to eight yards wide, and is supplied in either plain brown or with a printed design.

2s. 6d., 2s. 11d., 3s. 3d., and 3s. 6d. per square yard.

## MATTING

This material used as floor covering has an excellent appearance, and gives a bright, clean effect to a room. It is most suitable for bedrooms and other rooms where there is not a great amount of traffic.

China matting	...	from 1s. 6d. to 3s. 6d. per yard, 36 in. wide.
India "	...	" 1s. 6d. " 3s. 6d. " " " "
Japanese "	...	" 1s. 6d. " 2s. 6d. " " " "

Napier and Cocon mattings are most useful for public buildings, corridors, and similar places where there is heavy wear.

Napier matting	...	from 1s. 3d. to 3s. 6d. per yard, 36 in. wide
Cocon "	...	" 1s. 3d. " 2s. 6d. " " " "



## BEST HORSEHAIR STAIR CARPET

This is specially manufactured to stand rough wear: grey centre, red border.

22½ in. wide

27 " " "

36 " " "

£ s d

0 3 0 per yard

0 3 6

0 5 0

## MATS

### COCOA MATS

From 12 3d. per sq. ft. for special sizes

STOCK SIZES.	BEST QUALITY	£ s d
30 in. by 18 in. ...	0 3 11	
33 " " "	0 4 11	
36 " " "	0 5 11	
36 " " "	0 6 11	
42 " " " 20 "	0 7 11	
48 " " " 24 "	0 8 11	
48 " " " 30 "	0 10 6	

### FANCY IMPERIAL GUARANTEED

#### FIBRE MATS

30 in. by 18 in.	£ s d
33 " " "	0 10 0
36 " " "	0 13 6
36 " " "	0 15 0
42 " " " 20 "	0 17 9
48 " " " 24 "	1 0 0
48 " " " 30 "	1 3 0

### WOOL BORDER COCOA MATS,

#### BEST QUALITY

30 in. by 18 in.	£ s d
33 " " "	0 1 11
36 " " "	0 1 11
36 " " "	0 1 9
42 " " " 20 "	0 2 6
48 " " " 24 "	0 3 9
48 " " " 30 "	0 4 6

### SLIP DOOR MATS

Coloured Wool Borders, Cocoa Centres

STOCK SIZES.	EACH	£ s d
27 in. by 12 in. ...	0 2 6	
30 " " 12 " " ...	0 2 11	
33 " " 12 " " ...	0 3 6	
36 " " 12 " " ...	0 3 11	

Any size made to order.

### INDIA RUBBER MATS

Made in solid form without joins.

27 in. by 16 in.	£ s d
30 " " 18 " " ...	0 7 6
33 " " 18 " " ...	0 9 0
36 " " 18 " " ...	0 10 6
36 " " 24 " " ...	0 15 3

Special patterns made to order, any size or shape from  
12 3d. per lb. Name and initials inserted from 6d. per letter.

STAIR RODS

SCUTTLE MATS

TOILET MATS

BILLIARD MATS

BATH CORKS

CRUMB CLOTH, Etc., &c.

## BEATING AND CLEANING CARPETS

Carpets taken up and beaten, cleaned, dyed, and re-laid. Prices for beating from 1*s.* per square yard for Felts, Brussels, etc.; from 2*s.* per square yard for pile carpets. Cleaning from 5*s.* per square yard for Felts, Brussels, etc.; from 9*s.* per square yard for pile carpets. Taking up and re-laying is charged per man's time.

Experienced planners sent to al. parts to measure and lay carpets. Renovations carefully and skilfully carried out.

## THE CARE OF CARPETS

1. The pile of a carpet should be brushed in one way only *i.e.* in the direction in which the pile lies. Otherwise the carpet will appear rough, become injured, and collect dust.
2. A properly made bass broom should always be used. This can be supplied by us, in two sizes, at 4*s.* 6*d.* and 5*s.* 6*d.*
3. Tea-leaves, sawdust, salt, water, or anything of a damp nature, should never be used when sweeping carpets. The carpets must be allowed to remain dry. Anything damp will affect their colour, and destroy their beauty.
4. Carpets of plain or self-colours, and al. light and delicate shades, become soiled in wear more quickly than those of mixed colourings.
5. All pile carpets are also liable to "shading"—that is, to show light and dark patches caused by the unequal crushing of the surface of the pile, according to the amount of wear.
6. A certain quantity of loose or waste wool will brush off new carpets. This is the case with all pile carpets, but is not in any way detrimental to their wear.

*Note.—The carpet values of the above are the usual estimates. The prices mentioned are approximately correct and will be adhered to where possible; some reservation must be made, however, owing to occasional fluctuations in the manufacturer's prices.*

## 158

## scuffs

**The Lady's Pictorial** Another feature of the exhibition is the splendid European carpets which are shown, and it is here that the policy of Mrs. Collier is best exemplified. They have been chosen by her with care, and they represent the best that is to be prepared for sale to the connoisseurs and persons, and the models in that carpet room may be chosen that shall suit the taste of the general domestic admirer of the art.

Next, we shall certainly have a very large stock of carpets, but the carpet is not confined to the walls, and the carpet is not the only thing that will be seen. In conclusion we may say that the prices are certainly not a success at those which obtain elsewhere for the respective qualities, as far as was pointed out.

It is a great pity that the exhibition is not a great deal more of a success, and taking advantage of the opportunity and knowledge of the world of carpets which is a good deal more than the effects.

## PRESS COMMENTS

### The Morning

**MEANS: GULLERY HOUSE RECREATION** The standard arrangement used at Means House is a shallow level garden, the mature trees just behind the house. The garden is a simple rectangle, with a central lawn area. The garden is a simple rectangle, with a central lawn area. The garden is a simple rectangle, with a central lawn area.

## The Citizen

[illegible]

The  
Birmingham  
Gazette

Civilization is a matter to compare with the form of life. We creatures of this form are in various, diverse small islands, could not get larger ones and used a necessary in property and influence. For our grandmothers the first social literature after the design of Usapendike literature and Hapikayakane and it will do so for an ally to the imperial designs are still continuing presented in the other sections. The history of civilization and development is a matter of social structure, it is on a social historical record of the social history. History is full of social structure, and sometimes social values or differences from ancient times and modern culture.

Lady's Pictorial of Arts

**Pictorial** For nearly two hundred years fashions have been in the very best rank of artistic manifestations, always abounded with originality and beauty of design, always remarkable for the mastery of material and construction of garments. And to-day they are still at the top of the tree, as full of energy, as vigorous in expression, as conscientious and responsible in workmanship, as they were in the past ages and days, when dress and make were made to stand the inner test.

## The Financial

**Times** at the Gilbey branch of the Communist's program in Oxford Term, V

### The Standard

The *Archie's Sweet Gallery of Meats, Coffee*, one of the oldest and best of the kind in the city, is a charming firm in England, who are the sole agents for the supply of the most select and delicious meats and vegetables which are made by the best of the best, and are the most reliable premises, and the most reliable for the present and future. There is also the Royal Prince and Grand Rooms, for which a double Grand Post was awarded to the firm in the Paris Exhibition. The Exhibition Drawing Room, with its glass water-proof table, the *Archie's House* in the city, and other apartments of the Exhibition are all well worth inspection. In the upper corner of the room, which is not yet open, is a

## The British

**critic** To-day no record is opening of very cautious new observers to go, Oxford meet and of a exhibition of the recent in connection with the music. British Pavilion is the last Paris Exhibition and of other men tried in the Exhibition itself. As a a statue of famous and death on a statue of a finer or more comprehensive display under one roof has ever before been seen in London.

## Architect 5

The entrance hall is the most formal, where the guests are arranged in a line. The entrance hall is in the Georgian style, with a high ceiling, a large chandelier, and a large mirror. The entrance hall is the most formal, where the guests are arranged in a line. The entrance hall is in the Georgian style, with a high ceiling, a large chandelier, and a large mirror.



## PRESS COMMENTS

### The Architectural Review

[illegible][illegible]

## The Builders' Journ

The mattress has, designed by Mr. Giffert, is an example of how old a car may be treated. It is a large, deep, two-layered seat, modern in appearance. The floor, made of metal, is also modern.

The smallest bank of Gillies' woodwork is the entrance hall as the restaurant and other parts of the building simply just by the directors' policy of employing only firms with a reputation to maintain.

### The Architect

The reputation of the firm for beautiful and enduring homes is well-earned, and almost throughout must have been among the executives. The cabinet is one table came from his own. The history of the firm would be almost a history of furniture. It is fair to say the operations have been further enlarged, and now comprise a vast variety of directions. Indeed, it would be difficult to say what work relating to houses and other buildings is beyond the

capitulation of Gillham. The illustrations in the Record suggest the skill and good taste which have crowned the efforts of the successive proprietors, and gained for them a well-merited success.

## Madame,

[illegible]

large panel on one side of the room: a landscape by a fine old painter after a design by Poussin, beneath which a gilt console holds still life and a plaque, designed on the lines of earlier pottery painter's work. The doorway recesses, made last in reds, with their painted revetment, and the fairly broad red plaster and of the ribs, of which are revetted with masses of fruit and flowers in relief are a testimony of interest with which I have as much back evidence as both Rembrandt and Vermeer.

The general effect of this room is spacious and dignified, with a sense of quiet warmth, which makes it an admirable classroom for a dining room in an English house, and Yvonne Gilson has to be congratulated on producing such a 'chef d'œuvre', which will undoubtedly rank amongst the very finest works to be seen at the St. Louis Exhibition.

### The Ladies'

**Field** is a fairly common adjective, usually by its use preceding and correct involved phrases, but later especially correct use in the following contexts: The large part of the timber supply is Canadian and the remainder is supplied from one of the numerous plantations in the United States. The artist is not only a painter but provides an object lesson in the art of furnishing a house with the simplicity and refinement which are the cardinal points of superior good taste.

## Treaties

[illegible]

## INDEX

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